

The Role of the Women's Association in the Success of the Columbus Symphony Orchestra

Honors Research Thesis

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In 1950, Columbus was the twenty-eighth largest city in the nation, yet it lacked the performing arts culture of other Ohio cities. Cincinnati developed a strong musical culture with its orchestra, well-known conservatory and successful opera. Cleveland had its long-standing orchestra and Dayton maintained one as well.<sup>1</sup> Columbus was a growing urban area with a university, major research corporations and businesses. Many women felt it was necessary to have an orchestra in Columbus.<sup>2</sup> Without a traditional Association or Board of Directors to govern the efforts of the women's association, the women of Columbus and its suburbs launched a grassroots effort for classical music in the city. Between 1950 and 1951, a 500-member Women's Committee, previously associated with the failed Columbus Philharmonic, continued fundraising in their suburban communities and working with local musicians to recreate an orchestra.<sup>3</sup> The small chamber ensemble the Women's Association established would eventually become a civic orchestra managed and governed by the Women's Association. Over time, the ensemble supported by the women of Columbus would become a permanent, professional orchestra in the city, The Columbus Symphony Orchestra.

Women's auxiliaries to orchestras were a part of the solution for successful ensembles established in the twentieth century. Few accounts and testaments of women actively involved in women's committees, associations and auxiliaries are accounted for in academic record. It is

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<sup>1</sup> "Mission and History," Cincinnati Symphony Orchestra, last accessed May 16, 2012. <http://cincinnatiops.org/Content.php?id=24>; "Orchestra History," Cleveland Orchestra, last accessed May 16, 2012. <http://www.clevelandorchestra.com/about/orchestra-history.aspx>; "Dayton Philharmonic," Dayton Philharmonic, last accessed May 16, 2012, <http://www.daytonphilharmonic.com/orchestramissionstatement>. The Cincinnati Symphony Orchestra was established in 1895. The Cincinnati Opera was founded in 1920, and is one of the oldest opera companies in the Midwest. Cleveland Orchestra was founded in 1918 and a several years later, the Dayton Philharmonic debuted in 1933.

<sup>2</sup> Muriel and Allen Gundersheimer (Muriel is a founding member of the Women's Association, Allen is a longtime supporter of the orchestra), interview by the author, July 22, 2011. Allen Gundersheimer recalled that, "it was really the women who wanted to keep the orchestra around."

<sup>3</sup> "Arlington Grandview Unit," *Citizen's Journal*, Scrapbook, Columbus Symphony Orchestra Archives, The Ohio State University, Box 4. Reported on the Arlington-Grandview Unit officers for 1950 noting that the "unit will continue its normal activities during 1950-51, working toward the re-establishment of a philharmonic orchestra in Columbus."

nonetheless understood that they contributed substantially to musical life. Women's clubs and associations served as a vehicle of entry into the mainstream of public life through areas traditionally associated with domesticity and ladyhood, specifically the arts.<sup>4</sup> Careful examination of the Women's Association of the Columbus Symphony Orchestra shows that it not only echoed the activities and initiatives of the first women's auxiliaries to an orchestra, the Philadelphia Orchestra Women's Committee, but also went further by independently establishing an orchestra in Columbus. The Women's Association of the Columbus Symphony Orchestra was fully engaged not only as patrons to the orchestra, but also as managers of the business until the orchestra became a professional ensemble. Thus, they exemplify the significant contributions that women made to orchestras in America, specifically their efforts to establish, maintain, and develop a viable orchestra in Columbus.

In this essay, I explore how the Women's Association of the Columbus Symphony Orchestra supported classical music in Columbus and effectively established the longest-running orchestra in the city. The Association's work helps us to understand how orchestras in America developed patronage networks in the twentieth century. The first women's committee connected with an orchestra, the Philadelphia Orchestra Women's Committee, served as a model for the Association in Columbus and shows us the traditions and intentions of women's associations and committees. Relying on these traditions, the Women's Association of the Columbus Symphony Orchestra encouraged their chamber ensemble to evolve into a professional orchestra between 1950 and 1978. By the 1970s, signs of professionalism and maturity for both the orchestra and the Association marked the permanent institution of the Columbus Symphony in the city. The Women's Association of the Columbus Symphony presents a significant case study revealing the role women's associations in orchestral patronage

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and contributions to public life, helping us to understand women's support for orchestras in the United States. The activities of women's associations also further our understanding of the roles and activism of suburban women in the post-war era.

### **The Philadelphia Model and the First Women's Committee and Orchestra in Columbus, 1941-1949**

The concept of creating a women's association to support an orchestra was an established tradition when women in Columbus worked to create an orchestra in the city. Women formed associations and auxiliaries to support orchestras throughout the early twentieth century.<sup>5</sup> The Women's Committee of the Philadelphia Orchestra was the first Women's Committee associated with an orchestra, established in 1904. Their Women's Committee was referred to as a "new departure" in entrepreneurial endeavors to support an orchestra.<sup>6</sup> In 1941, women in Columbus established a committee for the Philharmonic Orchestra that had many of the same goals and responsibilities as the Philadelphia Committee did.

The Philadelphia Orchestra Women's Committee generated interest in the Philadelphia and surrounding suburban areas for concerts the orchestra gave during its first season. In the second season, the committee increased interest in the concerts to help the orchestra thrive.<sup>7</sup> One of the original members, Miss Frances "Franny" Anne Wister, served as director of the Philadelphia Orchestra Association and was elected president of the Women's Committee in 1912.<sup>8</sup> She served as president until her death in 1956.<sup>9</sup> Once a Women's Committee was

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<sup>5</sup> "A Brief History of AMSOV," Association of Major Symphony Orchestra Volunteers, last accessed May 21, 2012. <http://www.amsov.org/index.html>.

<sup>6</sup> Robert Gerson, *Music in Philadelphia*, (Philadelphia: Theodore Presser Co., 1940), 171.

<sup>7</sup> Gerson, *Music in Philadelphia*, 171.

<sup>8</sup> Frances Anne Wister, *Twenty-five Years of the Philadelphia Orchestra: 1900-1925*, (Philadelphia: Edward Stern & Company Inc., 1925), 47.

created, more women in Philadelphia contributed remarkably through fundraising, advertisements and community engagement through the twentieth century.<sup>10</sup>

The Women's Committee created an early model for "nonprofit entrepreneurship": that is, commercial ventures carried out by nonprofit organizations that distribute the resulting revenues for charitable, cultural and educational purposes.<sup>11</sup> Through their efforts, the Philadelphia Orchestra Women's Committee generated interest in the orchestra and thus secured substantial financial support. The women of the committee extended the idea of exercising "cultural prerogatives within the home" into a socially accepted public sphere.<sup>12</sup> Members held "parlor meetings" in their homes, free of charge, and brought in speakers to generate public interest in the orchestra.

It was in the same spirit that women's committees were established for many orchestras after 1904. Women's committees and associations became an important aspect of orchestra support in America as evidenced by the national association established in 1937, The Women's Associations of Symphony Orchestras. This national organization served to create "a free

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<sup>9</sup>"The Life of Frances Anne Wister," last accessed May 14, 2012, <http://www.lasalle.edu/commun/history/articles/francesannewister.htm>; Gerson, *Music in Philadelphia*, 187. It also important to note the time overlap, Miss Wister served on the Women's Committee from its founding to the same time era of the Columbus Symphony Orchestra's Women's Committee. The overlap is indicative of the tradition of Women's Committees that grew over the century.

<sup>10</sup> Gerson, *Music in Philadelphia* 187; Wister, *Twenty-five Years of the Philadelphia Orchestra*, 49. According to a 1904 letter to the committee from the secretary of the board, within the first month, the Women's Committee secured for than \$10,000 in endowments and sold over \$5,000 of tickets and boxes for the upcoming season by speaking with newspapers to "rouse" interest in music. The Women's Committee also visited music schools, circulars, appeals, libraries and orchestra clubs to generate interest and inform Philadelphia about its orchestra. The Philadelphia Orchestra Association fully appreciated the philanthropic spirit and contributions of the group.

<sup>11</sup> Kathleen McCarthy, *Women's Culture*, (Chicago: University of Chicago Press, 1993), 61.

<sup>12</sup> Julia Eklund Koza, "Music Instruction in the Nineteenth Century: Views from "Godey's Lady's Book: 1830-77," *Journal of Research in Music Education*, Vol. 38, No. 4(1990): 245-257. Accessed March 20, 2012. <http://www.jstor.org/stable/3345222>

interchange of ideas, methods and experiences growing out of symphony volunteer efforts.”<sup>13</sup>

The first women’s committee associated with an orchestra in Columbus was established in 1941.

Between 1920 and 1949, citizens of Columbus made several attempts to establish an orchestra. In 1941, Norman Nadel, a local music critic, established an ensemble with thirty-five members. By June, Nadel and others had cultivated a professional orchestra known as the Columbus Philharmonic Orchestra.<sup>14</sup> The orchestra, conducted by Izler Solomon, performed an average of eight concerts a year at Memorial Hall.<sup>15</sup> Additionally, the ensemble participated in outreach concerts and educational concerts. The Columbus Philharmonic Orchestra became the first professional ensemble in Columbus’s history. It was also the first orchestra ensemble to have the support of its own active Women’s Committee apart of The Columbus Philharmonic Association, which raised and donated funds to support the orchestra.<sup>16</sup>

Much like the Philadelphia Orchestra Women’s Committee, the Women’s Committee of the Columbus Philharmonic “organized a full quota of officers and appropriate committees” and was tasked with ticket sales, contribution, solicitation and generating interest in the Philharmonic. The Women’s Committee of the Columbus Philharmonic also influenced the activities and goals of its later derivative, the Women’s Association of the Columbus Symphony

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<sup>13</sup>“History,” Association of Major Symphony Orchestra Volunteers, Accessed February 20, 2012. [http://amsov.org/?page\\_id=776](http://amsov.org/?page_id=776). The first meeting was in St. Louis and representatives from women’s associations and committees included the St. Louis Symphony, Cincinnati Symphony, Cleveland Symphony, Detroit Symphony, Kansas City Symphony, Philadelphia Orchestra, Rochester Orchestra and Seattle Symphony

<sup>14</sup> George S. Marshall, *The History of Music in Columbus, Ohio* (Columbus: Franklin County Historical Society, 1956), 144.

<sup>15</sup> Columbus Philharmonic Program, March 9, 1943. Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, Columbus Philharmonic Programs 1942-1943 Season; Marshall, *The History of Music in Columbus Ohio*, 142. Marshall recorded that the Philharmonic gave 3 concerts its first season and sixty-two concerts over eight seasons. This averages to about 8 each season.

<sup>16</sup> Columbus Philharmonic Program, October 23 1945, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, Columbus Philharmonic Programs 1945-1946; Columbus Philharmonic Program, March 12, 1949, The Ohio State University, Box 1, Folder, Columbus Philharmonic Programs 1948-1949 Season. By 1949, the Columbus Philharmonic had more than 680 supporters who participated in The Columbus Philharmonic Association, which included male and female patrons.



Orchestra.<sup>17</sup> The Philharmonic Women's Committee divided themselves into units, based on geographic location in the suburbs of Columbus. The division of the Women's Committee was necessary because the organization had more than 700 members by 1948.<sup>18</sup> Many members continued to advocate for classical music in the city and joined the Women's Association of the Columbus Symphony Orchestra; these advocates included Mrs. Norman Nadel, Mrs. Richard S. Wolfe, Mrs. Sherman Hoyt, Mrs. A.E. Waller and Mrs. Melville D. Frank.<sup>19</sup> Despite ardent patronage from its Women's Committee, the Philharmonic closed its doors after its season in 1949 with more than \$18,000 debt.<sup>20</sup>

The Columbus Philharmonic was governed by an association that managed the orchestra's administrative logistics and finances. The Association of the Columbus Philharmonic had a male majority and absorbed the financial contributions of the its Women's Committee. The male administration of the Women's Committee's continued contributions is a trend within the visual arts world that also applied to performing arts endeavors.<sup>21</sup> When the orchestra failed, individual members of the governing body were frustrated with mismanagement and failure of the Philharmonic and abandoned further notions of maintaining an orchestra.<sup>22</sup> The cessation of the Columbus Philharmonic meant the loss of major benefactors to orchestra initiatives, the Wolfe family and the Lazarus Company, which had contributed to the Philharmonic. The men of both families were no longer interested in supporting orchestra activities. The women of the

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<sup>17</sup> Marshall, *The History of Music in Columbus, Ohio*, 142.

<sup>18</sup> Ibid.

<sup>19</sup> Columbus Philharmonic Program, October 23 1945, , Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, Columbus Philharmonic Programs 1945-1946; "Little Symphony Unit to Meet," *Columbus Citizen*, October 2, 1952, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, Columbus Little Symphony News Clippings 1951-1952.

<sup>20</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, (Columbus, 1966 ), 2.

<sup>21</sup> McCarthy, *Women's Culture*, 74; Ralph Locke and Cyrilla Barr, *Cultivating Music in America: Women Patrons and Activists since 1860*, (Los Angeles: University California Press, 1997), 24-30. McCarthy's work focuses on women's roles in visual arts although; Locke and Barr adopt her system of analysis for application to the music patron in *Cultivating Music in America*.

<sup>22</sup> Muriel and Allen Gundersheimer, interview by the author, July 22, 2011.

families had also been involved in the organization and activities of the Philharmonic and their interest would continue.<sup>23</sup>

In the wake of the orchestra's demise and lack of formal support from Columbus's philanthropic base, the Philharmonic Women's Committee continued to advocate for an orchestra in Columbus independently. Mrs. Hoyt L. Sherman led the Women's Committee at this time. She "became one of the stalwart guiding forces in the group working faithfully to keep the units together."<sup>24</sup> Mrs. Sherman and others arranged for Ohio State University Professor of Violin and former Philharmonic Concertmaster, George Hardesty, to conduct a program with local musicians. Muriel Gundersheimer, a founding member of the Association, recounted "that it was the women, not the men, who were interested in keeping the orchestra going, they (the men) wanted nothing to do with it."<sup>25</sup>

The structure of the now independent Women's Committee was laid out carefully in by-laws written in 1950 and in a set of written instructions for the Unit Chairman, who enforced membership requirements within the units. Each unit had set of by-laws as well, although all units were held to specific standards with regard to membership, meetings, ticket sales, administrative duties and board elections. All units required individual members to buy a season subscription ticket. Many members purchased two season subscriptions so their husbands could

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<sup>23</sup> The Columbus Philharmonic Program, October 22, 1945; Ray Paprocki, "Inside the Wolfe Empire," *Columbus Monthly*, April 1986, reprinted January 2012, <http://www.columbusmonthly.com/April-1986/Inside-the-Wolfe-Empire/>. Mrs. Richard S. Wolfe served as Vice President of the Philharmonic, on the Executive Committee and as a Women's Committee Unit Chairman. She is mentioned in the October 22, 1945 Program of the Columbus Philharmonic Her husband was a well-known supporter of musical endeavors and was passionate about supporting it. Mrs. Simon Lazarus's participation in supporting the Philharmonic is also apparent although, she nor her husband held any prominent position while the Philharmonic perpetuated, Mrs. Lazarus was active in the reestablishing of the orchestra. Mr. and Mrs. Simon Lazuarus are mentioned as supporters in Programs from 1945, 1948 and 1949. Mrs. Simon Lazuaurs participated in the Women's Committee. In 1951 she was the treasurer.

<sup>24</sup> "Philharmonic Women's Committee Is Outstanding Group," *Columbus Dispatch* November 4, 1951, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, Columbus Little Symphony News Clippings 1951-1952.

<sup>25</sup> Muriel and Allen Gundersheimer, interview by the author, July 22, 2011.

accompany them.<sup>26</sup> Members also paid \$1.50 in annual dues to the Association. One dollar went to the orchestra fund, which was presented each year as a gift to the orchestra, twenty-five cents each went to the Women's Committee and to the unit for hostess expenses, costs of committee materials and the like. In addition to dues, each unit required a project to raise more funds for the Little Symphony. Women invited other units, neighbors and friends to attend project parties and to support their cause. Unit members often purchased items at their own parties in addition to supporting events held by other units.<sup>27</sup> Some early fundraisers included a pansy sale and the Worthington Unit's bake sale.<sup>28</sup>

The Women's Committee operated much as they had when the Philharmonic was active. In 1950, Women's Association had eight active units: Arlington, Battelle, Bexley Central, East, Worthington, North and Young Associates. Each unit comprised members in different geographic suburbs surrounding the city. Young Associates was the exception to the geographic rule. The Young Associates Unit was a group reserved for younger women, who were expected to join a different unit by the time they reached the age of 35.<sup>29</sup> Most members of the committee lived in suburban areas of the city and supported the orchestra as part of their volunteer work at the time.<sup>30</sup> A majority of the members were not career women, but stay-at-home wives and mothers, who owned homes outside of Columbus city limits. This is evident in the member lists

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<sup>26</sup> Eileen Evans, interview with the author, July 6, 2011.

<sup>27</sup> Arlington Grandview Unit Year Book, 1951-1952, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Year Books 1951-1957; Sandra Pritz, interview with the author, July 13, 2011; Betty Cuniberti, interview with the author, July 11, 2011. In 1951, the Arlington-Grandview Unit hosted two Project Parties to raise more funds for the orchestra. This first was held in the afternoon for unit members, invited guests and friends on October 22, 1951. Corrine Sims, the chairman, hosted the party in the afternoon with an "Americana" theme and arranged for one of the women to play Early American Folk Songs while other women purchased crafts "look at and buy for the benefit of the Little Symphony."

<sup>28</sup> Sandra Pritz, interview with the author, July 13, 2011.

<sup>29</sup> Donna Gerhold, interview with the author, May 24, 2011.

<sup>30</sup> Many interviewees stated that they joined the organization shortly after moving to Columbus, graduating college or marrying. They noted that it was how women at the time met and engaged with their community. Members were recruited by friends or sought out the Philharmonic Women's Community as their preferred group due to some connection to music performance, music education or past experience with classical music.

and event activities from the homemade books with event schedules, contact information and association information known as Year Books.

One such Year Book was titled “Let’s Make Music Fun LMMF” and included a very apologetic statement of the unit’s purpose and activities:

Meetings are the fourth Monday of each month unless indicated other wise. Consult the Calendar Dates 1951-1952. This year there will be two meetings held in the evening. One is our big project party planned to “have fun” and earn money. ...If, after reading your Year Book, you feel all mixed up, please bear with me, I did it because I wanted to—<sup>31</sup>

Here, “they wanted to” and ‘have fun’ are highlighted. The Women’s Association served as a social activity for this demographic of women in Columbus who were passionate about classical music either from personal experiences or background. These women wanted to make venues available in Columbus so that their children could hear and experience music. Many members both past and present had some level of music background and wished to engage with others who shared their joy.

Current and past members interviewed for this study emphasized the importance of being able to socialize and commit to a cause concerning music, and part of that work meant performing in casual setting with their units. Many members were amateur musicians and some were aspiring professionals.<sup>32</sup> For instance, Muriel Gundersheimer, a member since 1948, is a harpist and played with the orchestra until the 1980s. Member Gretchen Koehler-Mote sings with the Columbus Symphony Chorus.<sup>33</sup> Members of units gave a number of performances in the

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<sup>31</sup> Arlington Grandview Unit Year Book, 1951-1952, Women’s Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Year Books 1951-1957.

<sup>32</sup> Muriel and Allen Gundersheimer, interview with the author, July 22, 2011.

<sup>33</sup> Patricia Cook, interview with the author, July 13, 2011, Gretchen Koehler-Mote, interview with the author, July 21, 2011. See also Arlington Grandview Year Books 1950-1965, Women’s Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder(s)-Year Books 1951-1957, 1957-1965. In the Arlington Grandview Unit, Corinne Sims and Millicent Kepke often played piano duets. A Tempo Unit member and Columbus native, Patricia Cook was a voice major at Ohio State and continued to sing with the players club. Forte Unit member Gretchen Koehler-Mote was a soprano in church choirs and long time member of

1950s for their unit, or in conjunction with other unit projects or meetings. Women of the Association were passionate about having an orchestra, regardless of their reason for joining.

In 1950, the Women's Committee independently assumed all executive positions, ticket sales, donations, advertising, campaigns and managerial tasks, donating their time to re-establish an orchestra. The grassroots effort of women in Columbus drew upon American orchestra traditions of women's associations. Supporting the orchestra was always the primary goal and that required a structured organization with goals, membership and priorities. Nevertheless, the Women's Committee went further than many other Women's Committees by assuming executive power over the ensemble they advocated for.

### **The Women's Association and the Little Symphony, 1950-1955: Connecting with a Civic Ensemble**

After the collapse of the Columbus Philharmonic, the independent Women's Committee raised funds and took on executive roles to re-establish an orchestra. By the spring of 1951, the units of the Women's Committee generated enough funds and support to consider starting concert activities. They garnered funds and support by hosting card parties, fashion shows, teas and luncheons.<sup>34</sup> These were annual activities for the Women's Committee but without an orchestra to support, units of the committee continued to support music on a small scale through their meetings. With the given number of units, at least eight musical events each month pushed

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the Symphony Chorus. Patricia Cooke, who joined in 1966, attended Columbus Philharmonic concerts as a high school student and went on to be a voice major at the Ohio State University.

<sup>34</sup>Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 2

for a musical presence and orchestral activity in the community.<sup>35</sup> By connecting with the community and perpetually advocating for music, women in central Ohio founded an orchestra.

The concertmaster of the previous orchestra, George Hardesty, worked with oboist William Poland and the Women's Committee to put on their first concert on May 6, 1951 at the Ohio State University. Twenty-eight local musicians performed, though only six had been employed by the Philharmonic. These included Hardesty, violinist and assistant concertmaster Minna Buchsbaum, cellist Alice Carothers, bassist Carolyn Utz, flutist Donald McGinnis and oboist Robert Buchsbaum.<sup>36</sup> This initial concert had a "good turn out" and an enthusiastic audience. The concert affirmed that the Women's Committee could plan a true concert series with their volunteer ensemble, which came to be known as the Little Symphony.<sup>37</sup>

On November 11, 1951, the Little Symphony gave its debut at Central High School in Columbus. The Women's Committee generated publicity and excitement about the concert that culminated in a substantial audience for the inaugural performance. The musicians were greeted warmly, although a review of the performance indicates the amateur state of the ensemble left something to be desired for would-be concertgoers of Columbus. In his role as conductor, Hardesty was reportedly only able to "partially fill the void left by the much-lamented Columbus

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<sup>35</sup> The Women's Association of the Columbus Symphony Orchestra, By-Laws, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, By-laws. The by-laws of the Arlington-Grandview Unit stipulate that, meetings will be held on the fourth Monday of each month, other groups like Caprice-Encore met on Wednesdays.

<sup>36</sup> Columbus Philharmonic Orchestra Program, November 4, 1947, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO Columbus Philharmonic Orchestra 1947-1948 Season; "Philharmonic Women's Committee is an Outstanding Group," *Columbus Dispatch*, November 4 1951, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, Little Symphony News Clippings 1951-1952 Season.

<sup>37</sup> Philharmonic Women's Committee is an Outstanding Group," *Columbus Dispatch*, November 4 1951, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, Little Symphony News Clippings 1951-1952 Season. Four articles appeared in the Columbus Dispatch highlighting the Women's Committee concert and advertising the concert to the public. The Committee was revered as an "outstanding group" and one of the most "enterprising groups of women in Columbus." The president of the Women's Committee, Grace Mountcastle, was often described as a "stalwart force" had arranged for the mayor, James A. Rhodes, to give the opening remarks.

Philharmonic.”<sup>38</sup> Despite its amateur state, the Little Symphony was praised and recognized for the “opportunities for local musicians and...can become a model of consciousness and clarity...” for arts in Columbus.<sup>39</sup> On opening night, the Committee sponsored an on-stage reception, “Meet Your Orchestra.” This event allowed the members of the audience and supporters to connect with the civic ensemble.<sup>40</sup> Grace Mountcastle described the reception as a way to “personally greet and thank members of the Little Symphony...because our orchestra is composed of only twenty-eight members, we have the opportunity of establishing closer personal contact between the musicians and the listening audience...To show [this] appreciation, we hope everyone in the audience will come on-stage after the concert to meet the members of the orchestra, get acquainted with them and thank them for their efforts.”<sup>41</sup>

Personal connection became an important aspect of the Little Symphony. The Women’s Committee established the first successful orchestral enterprise in Columbus’s history by cultivating this sentiment. Having a friendly relationship with the musicians in civic ensemble was important. This notion of a community’s connection with the civic ensemble they cultivated was congruent with the ideology of American orchestras at the time. The American Symphony Orchestra League’s vision was “an assemblage of non-professional instrumentalists and small city citizenry....and enthusiasm of a few hardy, stubborn souls who are convinced that live

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<sup>38</sup> Virginia B. Keller, “Little Symphony’s First Concert is Greeted Warmly by Audience,” *Columbus Dispatch*, November 11, 1951, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, Little Symphony News Clippings 1951-1952 Season. The article notes that some of the audience was thwarted by Santa Claus’s arrival at the high school on the same night.

<sup>39</sup> Ibid.

<sup>40</sup> Muriel and Allen Gundersheimer, interview by the author, July 22, 2011. At this time, musicians were paid on an as-needed basis and few were professional musicians in the Columbus area. Other musicians who performed included Battelle Institute researchers, Ohio State music professors, dentists and physics professors and other young professionals who went on to have professional and academic careers.

<sup>41</sup> Ibid.

symphony music is as important in their city as the new ten thousand dollar street sweeper.”<sup>42</sup>

The Women’s Committee exemplified those hardy souls who insisted on symphonic works. The first concert in November 1951 featured classical works, including Haydn’s “Oxford” Symphony.<sup>43</sup>

From the first concert, the Committee generated a broad base of support for the orchestra by promoting local musicians and an interest in music, providing educational opportunities and a prominent social network venue. They produced not only live concerts but also personal connections. Through these endeavors, the Women’s Committee hoped to create something substantial with their “Little Symphony” and create an arena for the performing arts in Columbus. The inaugural concert’s success was a strong start toward these goals. The women had succeeded in gaining the support of the existing musical community in Columbus that helped them develop a musical community in Columbus among their friends, local music clubs, and civic officials.<sup>44</sup>

Early events of the Women’s Committee manifested these goals through musical performances, youth education, and engagement with other arts groups in Columbus, all the while keeping their efforts focused on building an orchestra. For example, in November 1951, the Arlington Unit held an event at the Columbus Gallery of Fine Arts and heard a lecture on “The Interrelationship of Music and Art” by gallery director Lee Malone. This meeting, like

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<sup>42</sup> “Symphony Music as a Community Enterprise. Notes on the American Symphony Orchestra League,” *Music Educators Journal*, Vol. 39, No. 2 (1952), 33-34,38, <http://www.jstor.org/stable/3388652>.

<sup>43</sup> The Little Symphony Program, November 11, 1951, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO Columbus Little Symphony 1951-1952 Season; The Little Symphony Program October 19, 1954, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO Columbus Little Symphony 1954-1954 Season.

<sup>44</sup> “Women’s World,” *Columbus Citizen*, November 11, 1951. Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, Little Symphony News Clippings 1951-1952 Season. The article reports a “good turnout” at the concert not only from the Women’s Committee members, but also from “representatives of the Women’s Music Club, the Symphony Club of Central Ohio and almost every other musical organization in town.” The article also notes the Mayor and the governor’s wife attended the first concert.



many unit events, received mention in the local papers, and was open to all interested women.<sup>45</sup>

Other meetings also included arts-related musical programs. Members of the units, Ohio State University faculty, and professionals and amateurs within the community all participated by giving performances, readings and lectures for the meetings. In March 1952, the Young Associates Unit members organized a youth concert that would be the start of the *Lollipop Concert* series spearheaded by the unit. This successful concert featured short pieces intended for children.<sup>46</sup> Additionally, the Women's Committee fostered a relationship with Battelle Institute and the Battelle Music Group. Over time, Battelle became a major benefactor for the Little Symphony and supported a chamber music series sponsored by the units.<sup>47</sup>

These initial programs were successful. The Ohio State Journal recognized their value to the community:

The timing for such a group is most fortunate, coming at a period when "serious music" is on a tremendous upsurge. The Little Symphony should prove an incentive for young musicians. The orchestra will provide stimulus both for the musician and the non-playing music lover. It will be a focal point for music appreciation on of the most satisfying experiences in life. Little Symphony concerts will attract music lovers from miles around and Columbus will welcome their support. Here is a fine group with an important contribution to make to the community's cultural life.<sup>48</sup>

Further affirmation of the cultural significance of the Little Symphony for the Columbus community resonated in the women's fundraising activities. By May of 1952, the Women's

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<sup>45</sup> Arlington Grandview Unit Year Book, 1951-1952, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Year Books 1951-1957; "Orchestra Units to Hear Malone," *Columbus Citizen*, November 11, 1951, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO Columbus Little Symphony 1951-1952 Season.

<sup>46</sup> "Symphony's Youth Concert Scores Hit with Children," *Columbus Citizen*, March 3, 1952, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO Columbus Little Symphony 1951-1952 Season; Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 12, 51. Of the profit sum, \$3,425 was generated by sales and projects of the women's association, \$500 came from membership dues to the orchestra fund and an additional two donations of \$1,000 each. Ticket sales for the year raised \$5,066 in income. It should be noted that, financial figures from 1951-1958 are before taxes.

<sup>47</sup> Arlington Grandview Unit Year Book, 1951-1952, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Year Books 1951-1957. The first such program was given on March 24, 1951 in collaboration of the Battelle and Arlington Grandview Units.

<sup>48</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, Introduction.

Committee had settled the debts of the Columbus Philharmonic. Grace Mountcastle, the president of the committee, reported that the members contributed \$13,103 of the gross income for the Little Symphony and procured a profit of \$5,925. With this financial stability and community acceptance, the Committee dissolved ties to the Columbus Philharmonic and incorporated the Columbus Little Symphony.<sup>49</sup>

With the momentum of the first season, the Women's Committee, now known as the Women's Association for the Little Symphony, continued implementing programs "to make music in general, and the Columbus Little Symphony in particular, so integral a part of Columbus that its continued support will be assured."<sup>50</sup> The Association expanded its music education opportunities and arranged for three children's concerts and for the Capital University Choir to join the ensemble for their final concert in March.<sup>51</sup> In September 1952, the North Unit had an adult music education event about American Indian music. During the year, the Battelle Unit hosted a square dance featuring a local barbershop quartet, the *Melotones*. The Central Unit held a supper dance at the Seneca Hotel. The Young Associates Unit sponsored a dance, "Midsummer Night," that brought in a tremendous amount of patronage.<sup>52</sup> All events employed

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<sup>49</sup>Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 3. These members included then-president Grace Mountcastle and Camille Botte.

<sup>50</sup>Arlington Grandview Year Book 1952-1953, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Year Books 1951-1957.

<sup>51</sup>Flier for Little Symphony 1952-1953 Season, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Unit Scrapbook 1950-1955.

<sup>52</sup> Little Symphony Program October 27, 1953, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO Columbus Little Symphony 1953-1954 Season; Arlington Grandview Yearbooks 1950-1951 and 1953-1954, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Year Books 1951-1957. The patron lists indicate that the Women's Association had grown considerably. The patron list in the program includes over 250 patrons. The roster of the Arlington-Grandview Unit cites 92 members, up from the original 82 members.

local musicians and businesses in support of the Little Symphony. The efforts of the Women's Association Units worked to integrate music in to the community's cultural life.<sup>53</sup>

The 1953-1955 seasons brought changes to the Little Symphony. In December 1952, Hardesty resigned from the Little Symphony. The Women's Association Board for the Little Symphony recruited conductor Henry Mazer to serve temporarily while the Board looked for a permanent conductor who would reside in the city.<sup>54</sup> Having a conductor who could integrate and participate in Columbus's community was important to the search committee as it connected the leadership of the ensemble the community.<sup>55</sup> This view was also in line with the national ideal of the civic ensemble in the city.

When looking for a conductor, the Women's Association needed to find someone to conduct but also required a male figure to project authority and presence with certain members of the community, specifically for negotiations with the Musicians Union local Chapter, because the local contact refused to work with women.<sup>56</sup> To fill this need, The Women's Association Board of The Little Symphony elected a personnel manager, trumpet player Robert Hightshoe, to serve as the musicians' representative on the Executive Board and work with the Musicians Union.<sup>57</sup> The Executive Board search committee, headed by Mrs. Richard Wolfe, hired a new

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<sup>53</sup> "Supper Dance," *Columbus Citizen*, October 16, 1952; "Pleasant Party," *Columbus Citizen* October 22, 1952; "Little Symphony Unit to Meet," *Columbus Citizen*, October 2, 1952; "Battelle Unit Squares off For Symphony," *Columbus Citizen*, October 16, 1952, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News clippings-Columbus Little Symphony 1952-1953.

<sup>54</sup> "Traveling Conductor In Debut," *Columbus Dispatch*, January 18, 1953, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News clippings-Columbus Little Symphony 1952-1953. Mazer was a young conductor early in his career and worked with the West Virginia symphony in Wheeling at the time.

<sup>55</sup> Having residence in the city and being able to integrate in the community has always been taken into consideration for hiring a conductor for the symphony remains so today. Conversations with Mary Farrington and Jude Mollenhauer helped me recognize this trend.

<sup>56</sup> Muriel and Allen Gundersheimer, interview with the author, July 22, 2011; Ruth Brown, interview with the author, July 13, 2011.

<sup>57</sup> Little Symphony Program, November 24, 1954, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Little Symphony 1954-1955 Season.

conductor, Claude Monteux, a young flutist from New York.<sup>58</sup> In addition to the new conductor, the orchestra moved from Central High School to Mees Hall at Capital University for their five concert series.<sup>59</sup> The move to Mees Hall made it feel more like a concert experience, whereas at the High School “there were no permanent chairs and we just pulled out those plastic folding chairs to listen to the music.”<sup>60</sup>

The consistent community support allowed the Executive Board of the Women’s Association to include more musicians. All musicians were paid part-time or per service.<sup>61</sup> The ensemble now had thirty-eight consistent part-time members, in addition to volunteers who played on larger-scale works. The annual concert series was still only five concerts long and all concerts took place early in the week, on Mondays, Tuesdays and Wednesdays. In 1954, the Young Associates Unit, responsible for the orchestra’s youth programming, expanded music education programs. In addition to offering *Lollipop Concerts*, The Little Symphony performed in schools and formed a youth orchestra.<sup>62</sup> Monteux recruited Ohio State University master’s student, George Wilson to lead the youth orchestra and assist with the School Ensemble Concert Program to further promote music education in Columbus and connect the Little Symphony with the community.<sup>63</sup>

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<sup>58</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 5

<sup>59</sup> Little Symphony Program, October 27, 1953, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Little Symphony 1953-1954 Season.

<sup>60</sup> Muriel and Allen Gundersheimer, interview with the author, July 22, 2011.

<sup>61</sup> “First Performance Slated,” *Columbus Dispatch*, December 3, 1967, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO News Clippings December 1967. The first full time musicians were not hired until the 1960s.

<sup>62</sup> Gretchen Koehler-Koehler-Mote, interview with the author, July 21, 2011. Young Associates of the Women’s Association has always been associated with music education programming.

<sup>63</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 6; Jennette Sexton, “An Interview with Mary Tolbert, February 21, 2012” last accessed May 21, 2012, <https://kb.osu.edu>, 1, 21. Wilson went on to become a Professor of Music at Ohio State University Mary Tolbert remembers “ten-year old Jay in Grade 4, who had composed and notated his piano composition he entitled “Halloween.” When he played it for an elementary school assembly, Dr. George Wilson, ... heard it and asked Jay if he would permit a composer in the Music Department to write variations on his theme for the Columbus Youth Orchestra to play at a coming Young People’s Concert. This was accomplished, and both Jay played his piano composition and the orchestra played the

The Women's Association grew in tandem with The Little Symphony. The Association created more units to accommodate the growing interest in membership and increased the number of chairman positions in the 1954-1955 season.<sup>64</sup> Chairman positions were added positions to better manage growing ticket sales, youth programming and provide a strong infrastructure for the orchestra.<sup>65</sup>

With more units actively working in the Columbus area, the size and scope of monthly events during the season increased. Notably, members of units in Arlington-Grandview, Worthington, Battelle, North, Central and Bexley were featured on the Wendy Barrie Variety Show from WHIO-TV in Dayton, Ohio to discuss the orchestra's upcoming fourth season.<sup>66</sup> Unit meetings were covered in local newspapers and journals, demonstrating general support for and interest in the orchestra. Units continued to reach out to the community, engaging with young women who might become members of Young Associates. For instance, the association brought a soprano who traveled on a Fulbright, talented female music students from local colleges and high schools to speak and perform at Association meetings.

Within five years, the now established Women's Association and the Little Symphony garnered much appreciation from the community. The Women's Association had built an open, friendly relationship between the Little Symphony and the Columbus area. Drawing on prevalent

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composer's "Variations on Halloween" to illustrate this form of music at a Children's Concert." This engagement furthers the Women's Association's ideal of community connection with the orchestra and in this case, the Youth Orchestra.

<sup>64</sup> "Symphony: Announce New Members of Symphony Orchestra Unit," *Tri-Village News*, August, 1955, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Unit Scrapbook 1950-1955. Unit membership was based on geographic location, both of these units occupied areas south of Broad Street, between Grandview and Bexley. The Association created two new Units, Westgate and South. During the season, the Arlington Grandview unit initiated 28 new members. It can be assumed that other units grew in a similar manner.

<sup>65</sup> Little Symphony Program, October 19, 1954. Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Little Symphony 1954-1955 Season. The Executive Board added a Youth Concert Representative, Ticket Promotion Chairman and Budget Chairman.

<sup>66</sup> "Off to Spread the Word" *Newspaper Article*, 1955, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Unit Scrapbook 1950-1955.

notions of orchestras as “an assemblage of non-professional instrumentalists and small city citizenry” and “wise development” the Women’s Association integrated the symphony into the total artistic life, education and school engagement, community concerts and reaching out to university students and professionals.<sup>67</sup> By 1955, the Women’s Association generated advertisements and garnered investments from local law offices, bus line services, Nationwide Insurance and Helen Winnemore’s craft store.<sup>68</sup> The Women’s Association’s ability to implement these ideas allowed them to build the Little Symphony into a substantive incorporated enterprise. By the end of the 1955 season, the Little Symphony had \$23,156 in income. Of the total, activities and efforts directly from the Women’s Association’ netted \$15,341.<sup>69</sup> The financial growth and consistent support for the civic ensemble and its governing Women’s Association meant stability and the means to continue expanding the Little Symphony.

The orchestra run by the association had only one finite goal each season, to end the season “in the black.”<sup>70</sup> Still, the Women’s Association achieved more than that in their first five seasons managing the Little Symphony. The Association capably launched a grassroots, female-led effort for classical music. The inauguration of the Little Symphony demonstrated the

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<sup>67</sup> “Symphony Music as a Community Enterprise. Notes on the American Symphony Orchestra League,” *Music Educators Journal*, Vol. 39, No. 2 (1952), 33-34,38, <http://www.jstor.org/stable/3388652>.

<sup>68</sup> Little Symphony Programs, 1954-1955, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Little Symphony 1953-1954 Season. The Columbus Little Symphony Board added the following positions: By-Laws Chairman, Brochure Mailing Chairman, Newspaper Publication Chairman, Patron Ticket Chairman, Program advertisement Chairman, Radio Publicity Chairman, Sales Tax Chairman, Television Publicity Chairman and Ticket Promotion Chairman.

<sup>69</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 49-51. The expenses for the year were \$19,190, leaving the orchestra with \$10,715 in profits. The little financial data available for the first five year of the symphony indicates that the Committees of the Women’s Association were not creating a budget for the contingency fund with projected expenses and reserving extra profits in a discretionary or emergency fund. Instead, unbudgeted dollars in the contingency funds were being spent without Board Approval on things like roses for performing artists. Additionally, a simple spreadsheet of available financial data also in the document shows how few categories the profits were accounted for. A lack of national budgeting standard in the late 1960s created a problem for the Orchestra. The Women’s Association vehemently asserts that its financial practices were best to that point.

<sup>70</sup> Arlington Grandview Yearbooks 1951-1953, Women’s Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Year Books 1950-1957; Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 49. In 1951, the Women’s Committee set forth a policy of operating in “the black” and this sentiment was echoed in unit Year Books.

Women's Association's ability to affect the mainstream of public life in Columbus. Their success also moved the Association beyond the traditional activities of women's committees to orchestras. In addition to motivating support and interest as the Philadelphia and Columbus Philharmonic Committees did, the Women's Association for the Little Symphony assumed full responsibility for the ensemble's viability.

### **Growing The Columbus Symphony Orchestra, 1955-1960**

In May 1955, the Little Symphony changed its name to the Columbus Symphony Orchestra during an annual executive meeting. The Executive Board of the Women's Association changed the orchestra's name "to honor the loyal patronage of Columbus concert goers" and because "little" no longer described the ensemble.<sup>71</sup> The citizens of Columbus now saw the civic ensemble as a valued asset. To make the orchestra's place in the community permanent, the Women's Association of the Columbus Symphony Orchestra articulated objectives for their orchestra. The goals were growth, quality, and value; the first program of the 1955-56 season disclosed, "You will notice that our orchestra has changed its name. It has grown in size and hopes to continue this growth. We like to think it has also grown in quality and value to the community and we believe this growth will continue. Our plans are in that direction." With fresh objectives, the Women's Association continued to manage their orchestra in addition their proactive patronage.

The Women's Association goal of membership growth was quickly achieved. By 1956, the Association had over 650 members.<sup>72</sup> The Executive Board, led by Alice West of the Bexley

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<sup>71</sup> "Fifth Season Coming Up: Extensive Plans Being Made for Local Symphony," *Columbus Dispatch*, September 11, 1955, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Unit Scrapbook 1950-1955.

<sup>72</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 12.

Unit, made several structural changes to better delineate responsibility.<sup>73</sup> The Board increased the number of chairmen who assumed total responsibility for specific activities and management aspects, including the fund drive campaign, program advertising and printing, sales taxes, social events, and ways and means.<sup>74</sup>

Members of the Association continued to head ticket sales and purchase their own tickets to the to the concert series. This strategy ensured at least 650 series tickets were sold.<sup>75</sup> Association member purchases and sales of tickets led to a dramatic increase in attendance. More than 500 series tickets were sold in addition to the association ticket purchases. Overall, the Association sold four hundred more subscriptions in 1956 than the previous year.<sup>76</sup> In response to the demand for tickets, the Women's Association publicized fundraising and set a fundraising goals for the first time to further inspire more community support amongst those attending orchestra events. Youth education initiatives also grew. The Youth Council and Young Associates arranged fifty classical concerts in Columbus and surrounding suburban schools. The Youth Council also organized a Young Musician's Competition and had twenty-eight student entries.<sup>77</sup> The youth orchestra now had forty-five members, twice its original size. A streamlining of responsibilities created more effective programs and methods for the Women's Association to implement its policies of quality and value.

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<sup>73</sup> "Women Plan CSO Drive" October, 1956, "Fifth Season Coming Up: Extensive Plans Being Made for Local Symphony," *Columbus Dispatch*, September 11, 1955, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Unit Scrapbook 1950-1955.

<sup>74</sup> Columbus Symphony Orchestra Programs, 1955-1956, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Symphony Orchestra 1955-1956 Season. The Executive Board now included all Units and Committees of the Association with a total membership of 32

<sup>75</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 57. This meant, in addition to dues, each member was spending \$9.00 out of pocket to support the orchestra in 1955.

<sup>76</sup> *Ibid.*, 51.

<sup>77</sup> *Ibid.*, 56.



The Women's Association also joined the national service organization, The American Symphony Orchestra League.<sup>78</sup> The League, founded in 1942, worked to provide assistance to orchestras in management, programming, volunteering, youth programs, and personnel management. With new goals of quality, it was necessary for the women's association to seek guidance and to engage with the larger orchestra community.

The Association's involvement with the American Symphony Orchestra League became an asset in April 1956, when Maestro Monteux resigned to continue his career as a concert flutist.<sup>79</sup> His resignation created an immediate and hazardous void for the pending season. The Association enlisted the aid of the American Symphony Orchestra League to help fill the vacancy. In June, the Board recruited Evan Whallon of the Springfield Symphony. Whallon came to Columbus as a young and charismatic conductor, who engaged with the Women's Association Units often and embraced their goal of a quality and socially connected civic ensemble.<sup>80</sup> Over the years, he spoke at many Unit meetings about the orchestra and engaged with members of the community at benefits and concerts frequently, maintain the personal connection the Women's Association initiated.<sup>81</sup> Under Whallon the symphony preformed more challenging repertoire and he became the musical backbone of the organization. From the start, he was actively fundraising, planning and immersing himself in the activities of the orchestra, which thrilled both the Association and members of the community.<sup>82</sup>

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<sup>78</sup> Columbus Symphony Orchestra Program, October 16, 1957, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Symphony Orchestra 1957-1958 Season.

<sup>79</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 6.

<sup>80</sup> Gisela Josenhaus, interview with the author, August 18, 2011.

<sup>81</sup> Arlington Grandview Yearbook 1956-1957, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Year Books 1950-1957. The first of these engagements happened at the January meeting of the Arlington-Grandview Unit, Whallon gave the program, "Know Your Orchestra."

<sup>82</sup> Muriel and Allen Gundersheimer, interview with the author, July 22, 2011.

During this period, the Association moved the concert series from Mees Hall to the Veterans' Auditorium, a much larger venue, situated in the downtown area.<sup>83</sup> By 1957, the Columbus Symphony Orchestra had sixty permanent artists and a business manager.<sup>84</sup> The seasons were still five concerts long. The move to a new venue allowed for a seating chart to be implemented and for ticket prices to vary within the auditorium. This arrangement allowed for the hiring of more musicians because increased ticket sales allowed them to engage more players.

Whallon's inaugural season marked the start of the Columbus Symphony's role in establishing social awareness and recognition in the community. Concerts were viewed as both culturally important and socially significant. The *Columbus Citizen* reviewed opening night. Its account spent an equal amount of space noting who attended the concert as it did reviewing the performance.<sup>85</sup> Coverage of this kind continued through the decade.

1956 also marks the first time that the Columbus Dispatch published Columbus Symphony Board elections outside the women's section of the paper, marking its importance to all members of the community and a civic concern not necessarily limited to women's interests.<sup>86</sup> The Women's Association replaced its original governing body with a leaner Board of Directors that concentrated executive power among eight members to better manage the orchestra. This reorganization meant that specific committees had more responsibility and

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<sup>83</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 7.

<sup>84</sup> Columbus Symphony Orchestra Program First Concert (1956-57), Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Symphony Orchestra 1956-1957 Season.

<sup>85</sup> "Costumes Bright for CSO Concert," Arlington-Grandview Scrapbook, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Unit Scrap Book 1956-1965. The article reported that, Beth O'Brien, past president of the orchestra wore an emerald green satin cocktail dress and Alice Bentley wore a beige *peau de soie* cocktail frock." This shows the increased social importance of concert attendance.

<sup>86</sup> "Mrs. Frank West Named President of Symphony Orchestra's Board" *Columbus Dispatch*, May, 1956, Arlington-Grandview Scrapbook, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Unit Scrap Book 1956-1965

independence.<sup>87</sup> It is noteworthy that after seven years of existence, the Women's Association and the Columbus Symphony Orchestra were still in some sense an amateur endeavor trying to adapt and learn best practice for orchestra management. Better oversight of the Association and the orchestra's actions ensured a higher level of organization, value and quality.<sup>88</sup>

By 1956 the Women's Association was now managing a much larger membership base and a larger ensemble than it was seven years earlier. Because of the increase in membership the association added new units to accommodate more women. There were now eleven units in the Women's Association.<sup>89</sup> A few of these units sponsored new fundraising projects, such as the Young Associates dance and the Canterbury Unit "Chapeau Concerto," a hat show at a country club, generated a remarkable amount of donations and became traditional projects for the unit.<sup>90</sup> At the unit level, dues to the Association increased from \$1.50 to \$2.50 to offset the cost of managing the larger units. Members were still expected to buy a season ticket. Additionally, each member was asked to sell at least four season tickets to friends, neighbors and acquaintances.<sup>91</sup>

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<sup>87</sup> Columbus Symphony Orchestra Program, October 16, 1957, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Symphony Orchestra 1957-1958 Season; Kay Graf, interview with the author, August 5, 2011.

<sup>88</sup> Arlington Grandview Yearbook 1955-1956, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Year Books 1950-1957; "Style Show," News Article, 1955, Arlington-Grandview Scrapbook, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Unit Scrap Book 1950-1955. The Year Book for the indicated its projects and programs specifically and that it is aware of the National resources available to the Association, starting the book with a quote about "growing music" from the then president of the National Federation of Music Clubs for the first time. The number of projects grew for the Unit, a Rummage Sale and Specialties Sale were planned in addition to their traditional tea program. The Unit also expanded the scope of their "Guest Tea" event to be a The Tea and Style Show, which became a long-standing tradition. The Show was held on October 24, 1955 just before opening night, with the theme "A Symphony in Tones" with men and women's fashion from Madison's. The show was a ticket event open to the general public.

<sup>89</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 12

<sup>90</sup> Kay Graf, interview with the author, August 5, 2011; "Sixth Chapeau Concerto Set" *Columbus Citizen*, February 25, 1964, Arlington-Grandview Scrapbook, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Unit Scrap Book 1956-1965. Kay Graf recalled planning of the Midsummer Night Dance every year since she joined the Young Associates in 1948 with the Philharmonic. She also co-chaired the Young Musicians Competition with Beth O'Brien.

<sup>91</sup> Gisela Josenhaus, interview with the author, August 18, 2011. Josenhaus and others indicated that ticket sales by women were within their own circles of friends and other clubs, PTA and church.

In the wake of the rapid changes in administration, growth of the ensemble, and hiring a conductor, the Association was capable of raising \$22,736 in donations and sold over \$20,000 worth of tickets.<sup>92</sup>

Throughout the late 1950s, the association created three additional units to accommodate members.<sup>93</sup> By 1959, units were created for reasons other than geographic location, organizing by interests or relationships.<sup>94</sup> Young women with careers wanted to contribute to the orchestra's success but could not meet in the middle of the day because they were "working gals" established the Business and Professional Unit.<sup>95</sup> By the end of 1960, the Women's Association had twenty-one functioning units, each with at least thirty active members.<sup>96</sup>

With such a large number of volunteers to organize and a sizeable part-time orchestra to manage, the Women's Association Board hired a manager and secretary. Oleg Lobanov started the season with the Columbus Orchestra to serve as manager; the Association also rented a central office to manage their activities, at 55 East State Street, the Ohio Theater.<sup>97</sup> The women's association established an additional committee to coordinate volunteers to manage the office, concerts, and donations. Additionally, an informal advisory board of twelve men to further

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<sup>92</sup>Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 12.

<sup>93</sup> Ibid.

<sup>94</sup> "Melodies Memories," Personal Papers of Betty Cuniberti; Louise Carle, interview with the author, August 18, 2011; Donna Gerhold, interview with the author, May 24, 2011. This is true of Vivace, a unit established in the 1970s, after a group of young women in Young Associates decided they wanted to continue their philanthropic activities together. Interests or lifestyle also organized units, the Allegro Unit's members were all members of the Scioto Country club and held monthly meetings at the Club instead of in a member's home.

<sup>95</sup> Columbus Symphony Orchestra Program November 3, 1958, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Symphony Orchestra 1958-1959 Season.

<sup>96</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony Orchestra*, 12.

<sup>97</sup> Columbus Symphony Orchestra Program November 3, 1958, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Symphony Orchestra 1958-1959 Season.

manage the development of the orchestra was established.<sup>98</sup> This was the first male presence in administration or management of the ensemble since its inception.<sup>99</sup>

Beginning in 1957 the Planning Committee assisted with the fundraising for the orchestra; they hoped to garner larger donations from companies.<sup>100</sup> Additional membership and the added assistance from the planning committee enabled the Association to connect with more of the community for donations and assistance with awards through presence and members' personal connections. In order to reward top ticket-sellers the *Circle of Honor* was established and the Ticket Committee arranged to have names printed in the program.<sup>101</sup> In 1958, the Chamber of Commerce presented a plaque to the symphony for its cultural contribution to the city and WBNS presented a community award to Martha West.<sup>102</sup> Their success was so great that the ticket sales committee needed to be divided into two committees, one for season tickets and one for single tickets. By 1959, the Association earned \$47,531 through ticket sales, indicating the sale of at least 2,000 season ticket subscriptions.<sup>103</sup>

With such a large women's association to provide support and further visibility in the city, the Columbus Symphony experienced a tremendous surge in popularity and success by 1960, affirming the Women's Association's ability to further their civic ensemble. After five years, their initial goals of growth, quality and value. The orchestra was no longer a "bake sale"

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<sup>98</sup> Ibid.

<sup>99</sup> Arthur Efland and Jay Weitz, *Between the Notes: A Sixty Year Journey from Prestige Concerts to Columbus Chamber Music Society to Chamber Music Columbus*, Accessed March 27, 2012, 16. <http://www.cmcolumbus.org/About/History%2060%20years.pdf>. This advisory board of men was known as the Planning Committee, chaired by Dr. Bert Thomas who was an ardent chamber music supporter and chairman of Battelle, helped organize the Battelle Chamber music series.

<sup>100</sup> Muriel and Allen Gundersheimer, interview with the author, July 22, 2011. Allen Gundersheimer remembers when this started, "the Women's Association, ... they were taking care of everything but, it was no longer like a bake sale, (the orchestra) it was generating real money."

<sup>101</sup> Presentation from a meeting for Encore Unit, April 30, 2002, Private papers of Betty Cuniberti, The presentation mentions that the "Circle of Honor" was sponsored by Nationwide and Battelle. Nationwide also started donating program printing at this time.

<sup>102</sup> Ibid.

<sup>103</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony*, 52. The 1958-1959 Maintenance Drive yielded \$26,193 and 1959-1960 Maintenance Drive yielded \$25,758.

organization; it was a substantial enterprise with a greater number of players and concerts.<sup>104</sup> The quality of the ensemble also progressed under Whallon's consistent direction. At the same time, the Women's Association evolved to better govern the orchestra and manage patronage. By 1960 the orchestra had grown and generated significant revenue that it required professional management and a board to govern it. Alice Bentley, former chair of the Bexley Unit and "powerhouse" of the Women's Committee, worked with Muriel Gundersheimer to connect with the American Symphony Orchestra League in hope of finding guidance to build their ever-growing, valued civic orchestra into a professional organization.<sup>105</sup>

### **Becoming Aware and Becoming Professional 1960-1965**

The early 1960s witnessed growing state and national support for arts groups, including orchestras. The American Symphony Orchestra League (ASOL) began studying how orchestras operated in America and what resources needed to be created to support them. ASOL developed tools to assist volunteers and women's associations; its first handbook for women's associations was published in 1963.<sup>106</sup> The only publications concerning orchestra enterprises were two publications by the vice-president of ASOL, Helen M. Thompson. Her "Symphony Music as a Community Enterprise: Notes on the American Symphony Orchestra League," appeared in the *Music Educator's Journal* in 1952.<sup>107</sup> Thompson generated the earliest studies of American

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<sup>104</sup> Muriel and Allen Gundersheimer, interview with the author, July 22, 2011

<sup>105</sup> Ibid. It should be noted that not many surviving members recall who made the initial connections with Helen Thompson, although both Allen and Muriel remember Muriel's involvement, Allen was not clear on the details and Muriel's memory has progressively been deteriorating.

<sup>106</sup> Helen M. Thompson, *Handbook for symphony orchestra women's associations*, (Vienna: American Symphony Orchestra League, (1963).

<sup>107</sup> "Symphony Music as a Community Enterprise. Notes on the American Symphony Orchestra League," *Music Educators Journal*, Vol. 39, No. 2 (1952), 33-34,38, <http://www.jstor.org/stable/3388652>.

orchestras in order to systematize the development and promotion of ensembles to sustain successful orchestras.<sup>108</sup>

The Columbus Symphony Women's Association's management and development of their civic ensemble was part of ASOL's initiative to learn how orchestras in America functioned. Over the course of the early 20th century, women took ownership of American culture and arts and successfully developed them. The Women's Associations of Symphony Orchestras, a national network connecting women's associations of orchestras, which included the Columbus Symphony Orchestra Women's Association, worked with ASOL to recognize this patronage network as integral to orchestral success.<sup>109</sup>

By 1960 in Columbus and elsewhere in America, music supporters were questioning the destiny of the civic orchestra. Turning a civic ensemble into a professional orchestra required funding that local communities could not raise independently of large private endowments or government funding. Through engagement with ASOL, the Women's Association expanded its executive role for the orchestra by advocating for the movement to bring national funding for the arts and by actively engaging with ASOL. Two Association members, Alice Bentley and Eleanor Gelpi, connected with the American Symphony Orchestra League in hope of finding guidance.<sup>110</sup>

In January 1960, Helen Thompson of ASOL came to Columbus and surveyed the Columbus Symphony Orchestra for two purposes. The first was to learn more about the American Orchestra's youth concert practices and examine in detail their administration,

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<sup>108</sup> "About the League," League of American Orchestras, last accessed April 17, 2012.  
[http://www.americanorchestras.org/utilities/about\\_the\\_league.html](http://www.americanorchestras.org/utilities/about_the_league.html).

<sup>109</sup> "Golden Baton," League of American Orchestras, last accessed April 17, 2012.

[http://www.americanorchestras.org/utilities/gold\\_baton\\_award.html](http://www.americanorchestras.org/utilities/gold_baton_award.html). In 1962, ASOL gave Women's Associations of Symphony Orchestras their highest honor, the Gold Baton award.

<sup>110</sup> Muriel and Allen Gundersheimer, interview with the author, July 22, 2011.

productions, financing, and relationship to school music curricula.<sup>111</sup> Thompson's evaluation was part of her comprehensive study of youth programming across the nation; for the project, she surveyed twenty orchestras. Columbus was classified as a "Group II" city because the Columbus Symphony engaged musicians on a per-service basis.<sup>112</sup> The second was to summarize the work of the Women's Association with the Symphony and how they and the orchestra could move forward.<sup>113</sup>

In 1965, the Women's Association reported that Thompson analyzed legal documents, records and conducted interviews with personnel and members and the Board. Thompson's evaluation suggested that the orchestra needed to introduce men to the Board of Directors and create a separate women's association that would not be involved in the operation and management of the orchestra. According to Thompson:

In effect, the women of Columbus would be in the position of presenting a great and wondrous gift to the total citizenry of Greater Columbus—a 12-year-old orchestra-child which they have brought into being, nursed...and which now may be ready for wider contact and therefore, needful of greater support.<sup>114</sup>

Thompson suggested that the Columbus Symphony take two years to evaluate and implement changes. The Women's Association generated a plan of action that could be approved at the end of 1961 at the board meeting in May; but they began implementing changes as early as the summer of 1960.

The first, dramatic change for the Columbus Symphony Orchestra was the creation of a Board of Trustees not exclusively staffed by the Women's Association. Bert Thomas and then-President of the Board Alice Bentley created a Board of Trustees that engaged other members of

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<sup>111</sup> Thomas H. Hill and Helen M. Thompson, *The Organization, Administration and Presentation of Symphony Orchestra Youth Concert Activities for Music Educational Purposes in Selected Cities, Part I--The Summary. Final Report.* (Washington D.C.: American University, 1968), 2.

<sup>112</sup> *Ibid.*, i.

<sup>113</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony*, 65

<sup>114</sup> *Ibid.*



the community in order to cultivate a professional ensemble. Bentley and Thomas approached members of the community identified as civic leaders who might volunteer their time. Paul R. Gingher, H. Richard Niehoff, Evatt Barton, and J. Philip Gibbs, agreed to become the first members of the board.<sup>115</sup> By connecting the orchestra with prominent male community members, the Association furthered the orchestra's original intentions, connecting the community with the ensemble. With a few new board members selected, initial steps to create a board continued and the board was formally established in the fall of 1961.<sup>116</sup>

With the addition of the board, the Women's Association still gained enthusiastic members and remained in charge of many aspects of the orchestra's administration. The Association added six units in 1960. Now, dozens of unit projects and events raising support and awareness for the orchestra every month including, The Young Associates, "Midsummer Night Dance," Canterbury's "Chapeau Concerto" and Central's musical tea, offered women in central Ohio opportunities to actively support the Columbus Symphony Orchestra and influence the cultural life of Columbus. With additional units hosting activities, the Women's Association nearly doubled the funds generated via activities from the previous year.<sup>117</sup> For the year, the

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<sup>115</sup> "Wall of Honor Collection-Paul R. Gingher" Upper Arlington Archives, last modified May 20, 2011, <http://www.uaarchives.org/cdm/compoundobject/collection/p15062coll2/id/167>; "Founders of the Firm," Bricker and Eckler, last accessed May 14, 2012, <http://www.bricker.com/about-us/FirmHistory.aspx>; Columbus Symphony Orchestra, *History of the Columbus Symphony*, 65. Gingher was CEO of State Automobile Mutual Insurance Company was the first to accept a position. Gingher went on to be a Senator of Ohio and CEO of Life Company and served on Grant Hospital Board for 40 years. He was inducted to the Upper Arlington Wall of Honor in May, 2000. Plaque and Ceremony Program on file at the Upper Arlington Archives Eckler & Niehoff also served as the Republican Party Chief fundraiser for Ohio.

<sup>116</sup> Columbus Symphony Program, December 6, 1961, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Symphony Orchestra 1961-1962 Season; Columbus Symphony Program, October 10, 1962, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Symphony Orchestra 1962-1963 Season.

<sup>117</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony*, 52.

orchestra earned \$130,428 and had a budget of \$121,000, a testament to the growth and significance of the organization.<sup>118</sup>

In keeping with the goals of value, growth and quality, the Columbus Symphony Orchestra increased the number of concerts and added two pops concerts to its season.<sup>119</sup> The musicians and conductor continued to engage with their audience, although the tenor of the ensemble leaned toward professional instead of casual and amateur. The musicians and Whallon participated in the gala opening night arranged by the Women's Association. This reception echoed the on-stage reception ten years earlier, though with more formality.<sup>120</sup> The orchestra also started a five-concert chamber music series at the Columbus Gallery of Fine Arts. The Women's Association organized this series and sponsored refreshments, advertising and management for the events.<sup>121</sup> The orchestra collaborated with the recently formed Columbus Civic Ballet for its youth programs.<sup>122</sup>

With the creation of the Board of Trustees, the Women's Association of the Columbus Symphony was less involved with administrative and artistic matters of the orchestra, as the Women's Committee of the Philharmonic had been. Unlike its predecessor, the Women's Association maintained its influence over ticket sales, advertisement, music education and community outreach. Additionally, eight of the twenty-one trustees were also members of the

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<sup>118</sup> Columbus Symphony Orchestra, *Annual Report 1960-61*, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Unit Scrapbook 1956-1965.

<sup>119</sup> The Arlington Grandview Yearbook 1960-1961, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Year Books 1957-1963.

<sup>120</sup> The Overture Year Book 1961-1962, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Overture Year Books 1970-1995.

<sup>121</sup> Efland and Weitz, *Between the Notes: A Sixty Year Journey from Prestige Concerts to Columbus Chamber Music Society to Chamber Music Columbus*, 17.

<sup>122</sup> Overture Unit Year Book 1961-1962, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Overture Year Books 1970-1995.

Women's Association, and Alice Bentley served as both the first Chairman of the Board and as President of the Executive Board of the Women's Association.<sup>123</sup> By restructuring the administrative workings of the Columbus Symphony Orchestra, the Women's Association furthered its original goals of connection. The contemporary form of governance the 1960 changes brought benefitted the ensemble. The change also meant the Women's Association was no longer the sole influence on the orchestra.

The Association continued to play a central role in decisions regarding the orchestra and could focus more on support, fundraising and volunteering. The organization continued to grow; in 1962, the Association added nine more units for a total of twenty-seven.<sup>124</sup> By the spring of 1965, the Women's Association had more than 1,000 members organized in thirty units.<sup>125</sup> Individual units increased the number of public programs they organized as the Women's Association units no longer need to be as concerned with administrative issues.<sup>126</sup>

With the recommendations from ASOL, the Association diversified its programs and fundraisers that often integrated other types of art to better engage the community and improve

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<sup>123</sup> Columbus Symphony Program, October 16, 1963, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Symphony Orchestra 1963-1964 Season. These members included Ida Hudson, president of the Women's Association, Agnes Wolfrom, president elect, Eleanor Gelpi secretary of the Board, and Rovenia C. Clatworthy, vice-chairman of the board, Frances Lazarus, Beth O'Brien, Alice Bentley, Mrs. John L. Keumpel and Elizabeth Cook.

<sup>124</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony* 12.

<sup>125</sup> Ibid.

<sup>126</sup> "Canterbury Christmas Party," *Columbus Dispatch*, December, 1962; "CSO Arlington Grandview Unit Lunches Monday," 1963; "CSO Arlington Grandview Unit Lunches Monday," April, 1963; "Young Associates Dance," *Columbus Citizen*, April 7, 1963; "Park Towers Tour Attracts Hundreds," *Columbus Citizen*, September 24, 1962, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Unit Scrapbook 1956-1965; Kay Graf, interview with the author, August 5, 2011. The Canterbury Unit again organized the "Chapeau Concerto" hat show and auction. Newer units like Park Towers and Overture, launched some successful events as indicated in Park Towers had a tea and tour of the Dineest apartments with displays of antiques that had hundreds in attendance. Overture Unit's annual Derby Day Party, and Young Associates formal dinner dance grew with some success and received an extensive write up of who attended and what they wore, what the venue looked like and the dance's general atmosphere. The Young Associates Dance "An Evening In Paris" held at the Athletic Club in April, 1963. Graf and recalled the popularity of the Young Associates dance. She also remembered how involved Evan and Jean Whallon were with the orchestra and their willingness to attend projects and speak at meetings.

the quality of arts in the city.<sup>127</sup> The practices of the annual Maintenance Drive and season ticket sales solidified. Beginning in 1962, the Ticket Drive started with a citywide “Symphony Week” where volunteers toured the city to promote the orchestra.<sup>128</sup> A single season ticket ranged from \$12.00 to \$22.50, almost double what it was three years prior and their purchase was still a requirement for membership in the Association.<sup>129</sup> To further ticket sales, the Women’s Association introduced Renewal Night at the symphony, held on the last night of the regular season, the concert promoted season ticket renewal by walking around with forms for renewal and giving roses to those who did.<sup>130</sup> The Maintenance Drive campaign committee worked with the Trustees to set a financial goal for the Drive that would ensure the orchestra could perpetuate. The first day of the event netted 175 volunteers from the association.<sup>131</sup> The drive raised \$34,008; however, the newly established professionalism of the event led to higher operation costs.<sup>132</sup>

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<sup>127</sup> Invitation for 1963 Ball, Women’s Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Invitations; Overture Year Book 1963-1964, Women’s Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women’s Association Overture Year Books 1970-1995. Sources indicated that the 1963-1964 season continued with creative programming. In December the symphony performed Verdi’s monumental Requiem for the first time, with four guest soloists. The Columbus Symphony also sponsored several gala events, including an “Evening of Ballet” and William Warfield. The orchestra performed its first opera, *Cinderella* in collaboration with the Turnau Opera Company and two ballet productions one with the Columbus Civic Ballet and the other with the Welle Fisher Ballet.

<sup>128</sup> “Symphony Week Ticket Drive,” *Columbus Dispatch*, 1962, Women’s Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women’s Association Arlington Grandview Unit Scrapbook 1956-1965

<sup>129</sup> Arlington Grandview Unit Year Book 1964-1965, Women’s Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women’s Association Arlington Grandview Year Books 1963-1971.

<sup>130</sup> “Symphony Women Plan Renewal Night,” *Columbus Citizen* April 7, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-April 1965.

<sup>131</sup> “Best Music Aim of Fund Drive,” *Columbus Citizen*, January 23, 1963, Women’s Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women’s Association Arlington Grandview Unit Scrapbook 1956-1965. On January 29, 1963 the Women’s Association had a “kick-off” luncheon to brief chairman and volunteers from each unit on the month long drive. 175 women attended the luncheon and the William Knepper, president of the Chamber of Commerce, Jean Whallon and Alice Bentley spoke.

<sup>132</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony*, 51-52.

The Youth Council and Young Associates Unit continued to assist with the youth programs. The Board of Trustees allocated the programming responsibilities of music education programs to the Youth Council that was comprised of members of Young Associates replaced the Youth Concert and Youth Activities committees. From this season forward, the Youth Council associated with the Board of Trustees specifically for the coordination of music education programs. The youth orchestra continued to thrive with a membership of seventy-five and developed a presence in the community, collaborating with local music groups and universities such as Otterbein College.<sup>133</sup>

For the first time, all music education programs, youth concerts and youth ensembles incomes and expenses were calculated as a part of the orchestra's budget. The Council enabled the orchestra to engage with educators in the community to better their pedagogy. Local music educators like, Imogene Hilliard and Kay McGill of the Columbus Board of Education worked with the Association to improve their programing.<sup>134</sup> The Association presented a youth concert series and a school-age concert series that collaborated with outside arts organizations such as the Detroit Puppet Theater, Columbus Civic Ballet and NBC-4 and added a Junior Musicians competition to the Young Musicians Competition to include younger children.<sup>135</sup>

On a broader level, Columbus like many cities in the United States was trying to negotiate and understand art's place in the modern American city. Whether or not the government should support the culture of America was being debated. In the wake of post-war

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<sup>133</sup> "Youth Ensemble Plays Concerts," *Columbus Dispatch*, April 22, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-April 1965; Overture Year Book 1961-1962, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Overture Year Books 1970-1995.

<sup>134</sup> Columbus Symphony Orchestra, *History of the Columbus Symphony* 55. Like with the Trustees, the Youth Council had some overlap, Imogen Hilliard was a member of the Bexley Unit.

<sup>135</sup> *Ibid.*, 56. Columbus Symphony Orchestra, Annual Report 1960-1961.

<sup>135</sup> Overture Year Book 1961-1962, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Overture Year Books 1970-1995.

prosperity, many cities in the U.S. established cultural organizations and new initiatives.<sup>136</sup> As music educators and the League envisioned, these arts initiatives were community supported and many had reached their capacities with the private donations of their communities.

The Columbus Symphony Orchestra had a strong membership base and steady support, although if the orchestra hoped to become more substantial or professional, the need for a large private endowment or more public support would be necessary. By the mid-1960s the Women's Association secured future improvements in quality and sustainability for the orchestra. By engaging with ASOL, implementing a board and expanding the professional community's involvement with the ensemble. In turn, the orchestra and Women's Association saw intensification in membership and involvement. The exciting public success of the ensemble spurred this sensation. After nine seasons, The Columbus Symphony Orchestra had outlived any other orchestra in Columbus history with professional intentions. This gave classical music supporters and all members of the Women's Association hope for the future and more success of the ensemble.

### **Popularizing the Orchestra, National Awareness and National Funding**

Nationally, a debate about whether the federal government should finance and build arts organizations was called into question around the same time the Women's Association began participating in national orchestra matters. In January 1963, the first attempt to establish a national endowment for the arts was put forth in the Senate.<sup>137</sup> With little success, the bill was introduced again in April with a clear purpose, "to establish a National Council on the Arts and a

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<sup>136</sup>McCarthy, *Women's Culture*, 4, 61 and 74.

<sup>137</sup> "Chronology," *A Brief Chronology of Federal Support of the Arts*, National Endowment for the Arts (2000) <http://www.nea.gov/pub/NEAChronWeb.pdf> Senator Javits (R-NY) introduced Senate Bill 165 on January 14, 1963 with co-sponsors Senators Joseph Clark (D-PA), Hubert Humphrey (D-MN), and Claiborne Pell (D-RI).

National Arts Foundation to assist the growth and development of the arts in the United States.”<sup>138</sup> By June 1963 President Kennedy established the Advisory Council on the Arts, although he was assassinated before he could act with the new council. Continuing Kennedy’s vision for arts in America, President Johnson continued the initiative and formally established National Arts Council in January 1964.<sup>139</sup>

In March 1965, President Johnson requested that Congress create a national foundation for the arts stating, “This Congress will consider many programs which will leave an enduring mark on American life. But it may well be that passage of this legislation, modest as it is, will help secure for this Congress a sure and honored place in the story of the advance of our civilization.”<sup>140</sup> On September 29, 1965, President Johnson signed the National Foundation on the Arts and the Humanities Act, which received its first appropriations in October of the same year, with a budget of \$2.5 million to fund activities in music, dance, literature, visual arts and education.<sup>141</sup> In addition to the opportunity for government funding, The Ford Foundation announced \$85 million dollars in grants to fifty orchestras. This was the largest amount of money allotted any arts discipline and the Columbus Symphony was being considered.<sup>142</sup> In the wake of new national initiatives and nationally supported funding for orchestras, the Columbus

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<sup>138</sup> Ibid. On April 11, 1963 Senator Humphrey introduces S. 1316 for this purpose and gains bipartisan sponsorship with support from Senators Clark, John Sherman Cooper (R-KY), Javits, Russell B. Long (D-LA), Lee Metcalf (D-MT), Pell, Jennings Randolph (D-WV), Abraham Ribicoff (D-CT), and Hugh Scott (R-PA).

<sup>139</sup> Ibid. On January 8 1964 H.R. 9586, to establish the National Council on the Arts, passed the House of Representatives by a vote of 213 to 135. The Senate passes the bill the following day on a voice vote. The National Arts and Cultural Development Act of 1964 was signed by the President in September.

<sup>140</sup> Ibid. On March 10, 1965, President Johnson asked the 89th Congress to establish the National Foundation on the Arts and Humanities.

<sup>141</sup> Ibid. On September 15, 1965, The House passed S. 1483, with amendments. The following day, the Senate agrees with House amendments and passes legislation establishing the National Foundation on the Arts and the Humanities as an umbrella for the National Endowment for the Arts and the National Endowment for the Humanities and their respective Councils.

<sup>142</sup> “Ford Foundation to Give Symphonies \$85 Million.” *New York Times*, Oct 22, 1965, last accessed March 1, 2012, <http://search.proquest.com/docview/117003550?accountid=9783>.

Symphony saw even more interest and participation in both the women's association and in supporting the orchestra after 1965.

In the summer of 1965, representatives from the Association, Eleanor Gelpi and Agnes Wolfrom, attended the ASOL national conference with the manager of the symphony, Alan McCracken, to give a presentation on the "aspects of the civic symphony's years for the fifteenth anniversary."<sup>143</sup> This demonstrated the women's direct interest and awareness of arts on the national stage. The conference ASOL held was to "strengthen and enrich symphony orchestras at the national level by using the experience and leadership of women dedicated to the betterment of music consonance with the principles of ASOL" by creating a Volunteer Council.<sup>144</sup> The Columbus Symphony Women's Association was one of the sixty-five associations who became permanent members.<sup>145</sup>

Locally, the Columbus Arts Council was established, along with the Ohio Arts Council, which oversaw a distribution of national funds allocated by the National Endowment for the Arts.<sup>146</sup> These organizations and funding are indicative of the growing urgency to preserve and maintain artistic culture American civic life. A growing consciousness about the national responsibility to the arts was beginning, and it brought new opportunities for the orchestra, extending far beyond small grants from the Chamber of Commerce and the Columbus Board of Education.

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<sup>143</sup> "Official Delegates" *Columbus Dispatch*, June 9, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-June 1965. Both Gelpi and Wolfrom served on the board of trustees in 1964-66.

<sup>144</sup> "Volunteer Council," League of American Orchestras, last accessed March 2, 2012, [http://www.americanorchestras.org/utilities/volunteer\\_council\\_history.html](http://www.americanorchestras.org/utilities/volunteer_council_history.html).

<sup>145</sup> Ibid.

<sup>146</sup> This is true today as well. In addition to direct funding opportunities, the National Endowment for the Arts appropriates funds to State Councils like the Ohio Arts Council who in turn can award their grant money to local organizations that may not be competitive for nationally awarded initiatives.



1965 also marked an increase of publicity from units.<sup>147</sup> The *Columbus Citizen Journal* “Women’s Features” listed over one hundred of women serving on boards and committees marking the social importance of being involved in such an organization.<sup>148</sup> Units hosted events that benefited other arts groups in Columbus in addition to the orchestra. The Bexley Unit sponsored the opening of a new theater on Broad Street.<sup>149</sup> In the same spirit, the Arlington-Grandview Unit hosted a tea for the Ohio State Women’s Music Group to hear Evan Whallon give a review of a concert.<sup>150</sup>

The 1965-1966 season provided several causes for celebration. The Women’s Association had succeeded in boosting the popularity of the orchestra from the previous year, selling a record number of season tickets. The concert season now had eight concerts and the cost of a single ticket was less than the price of most movie tickets. The season also marked the tenth year for the Columbus Symphony Youth Orchestra.<sup>151</sup>

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<sup>147</sup> “Unit to Celebrate 10<sup>th</sup> Anniversary,” *Columbus Citizen*, May 4, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-May 1965; “Symphony Unit to Have Picnic,” *Columbus Citizen*, June 9, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-June 1965. Small units held a luncheon to honor all its past chairmen and celebrate the next year’s elected officers. The North Unit held a picnic celebrating their fifteen years at the home of a member. Both units also announced the new officers for the season.

<sup>148</sup> “Overture Unit Announces New Officers,” *Columbus Citizen*, July 28, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-July 1965; “Westgate Symphony Unit Has New Officers, Chairmen,” *Columbus Citizen*, August 26, 1965; “Brookside Unit Names Officers,” *Columbus Citizen*, August 31, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-August 1965; “Gahanna Unit of Symphony Plans Potluck,” *Columbus Citizen*, September 2, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-September 1965.

<sup>149</sup> “Symphony Unit Sponsoring the Premier Showing of *Lord Jim*,” *Columbus Citizen*, September 9, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-September 1965. The Bexley Unit sponsored the cinema’s opening as a way to raise funds for the orchestra and to support the Bexley Community. They showed the premiere of *Lord Jim* with a champagne punch reception.

<sup>150</sup> Arlington-Grandview Year Book 1965-1966, Women’s Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women’s Association Arlington Grandview Year Books 1963-1971.

<sup>151</sup> “Teen Moderns: City’s Youth Orchestra Celebrates 10<sup>th</sup> Year,” *Columbus Dispatch*, September 17, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-September 1965.

The season was also an important milestone for the Women's Association. The Association had successfully created and supported an orchestra through fifteen seasons with leadership and administrative guidance. In order to commemorate the anniversary and mark all the transitions the orchestra went through to become the Columbus Symphony, the Women's Association and Board of Trustees printed a booklet describing in detail the first fifteen years of history of the organization, giving detailed accounts of concerts, presidents, conductors and new ventures of the orchestra. The Trustees and Women's Association also secured benefactors and corporate patrons for the Columbus Symphony Inc. for the first time. Both Wolfe Associates and Lazarus Company had pulled out of backing any new orchestra endeavor after the Philharmonic collapsed, but had rejoined the philanthropic support of the orchestra.<sup>152</sup>

The annual ticket sale was cause for further celebration. The ticket sale had two hundred volunteers from the twenty-eight units of the association, the largest number of volunteers the drive had ever seen.<sup>153</sup> The Columbus community was now clearly "helping put Columbus on the map culturally" by supporting the Columbus Symphony.<sup>154</sup> General manager, Alan McCracken attributed the growth of sales of "the growing popularity...to its fine conductor and (lastly) the support of its several women's organizations."<sup>155</sup> While popularity of the orchestra and conductor aided the attendance, the dedicated network of women who organized the ticket drive and publicity for the sales were responsible for the success of sales and popularity. Many ticket sales went to the members of the associations which at least one thousand members.

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<sup>152</sup> Columbus Symphony Orchestra Program, October 10, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO Columbus Symphony Orchestra 1965-1966 Season.

<sup>153</sup> "Symphony Women's Group Has Ticket Sale Kick Off Tea," *Citizens Journal*, September 10, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-September 1965.

<sup>154</sup> *Ibid.*

<sup>155</sup> "Record Seat Sales for CSO Series," *Columbus Dispatch*, October 12, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-October 1965.

By the end of the season, it was announced that tickets for the following season were in “unprecedented” demand.<sup>156</sup> In August it was announced that the four thousand season subscription tickets had sold out, affirming the generous level of support that the Association was able to generate within its own membership but also what they were capable of generating in the community.<sup>157</sup> Over the summer, Association member and Board Trustee Mrs. James A. Jordan and other symphony personnel attended the ASOL Conference in St. Louis. At the conference, Mrs. Jordan gave a report to ASOL on the successes of the Women’s Association sponsored ticket drive.<sup>158</sup> Overwhelming ticket sales demonstrated the Women’s Association’s ability to engage with Columbus. By presenting on ticket sale best practices and provided examples to a national audience, the Women’s Association of the Columbus Symphony affirmed its ability to participate in the national conversation about developing effective tools, programs and procedures for sustaining orchestras in America.

Another reason to celebrate was the announcement of the Columbus Symphony’s Ford Foundation Grant. The Ford Foundation was the first organization in the United States to award grants to orchestras. The grants were contingent on local funds raised to match the grant, so additional fundraising was required to acquire \$500,000 to \$2.5 million.<sup>159</sup> In July 1966 the Ford Foundation announced that the Columbus Symphony Orchestra would receive a \$600,000 grant, but the symphony needed to raise \$500,000 in its own funds over the next five years.<sup>160</sup>

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<sup>156</sup> “CSO Subscription Renewals Deadline Set for June 1,” *Columbus Dispatch*, May 8, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-May 1965.

<sup>157</sup> “Columbus Symphony Series is Sold Out for the Season,” *Columbus Dispatch*, October, 1966, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-October 1965.

<sup>158</sup> “CSO is Represented At Orchestra League Meeting,” *Columbus Dispatch*, June 26, 1966, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-June 1966.

<sup>159</sup> “Ford Awards Big Grant to City Symphony,” *Columbus Citizen*, October 22, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-October 1965.

<sup>160</sup> “Symphony Orchestra Receives Ford Gift,” *Columbus Dispatch*, August 6, 1966, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-August 1966.

The Ford Foundation Grant was the source of apprehension for The Columbus Symphony Women's Association. The grant presented the orchestra with a chance to establish an endowment, hiring full-time personnel and becoming truly professional. By engaging with orchestra services at the national level, the Association and orchestra managers propelled the Columbus Symphony forward in the early 1960s. Working with ASOL benefited the ensemble by enabling them to create an administrative structure and articulate long-term goals. Further, by engaging with ASOL and becoming a part of the national dialogue on funding for the arts, the Women's Association led their orchestra to new opportunities and the chance of becoming a full-time professional orchestra.

### **Funding from Ford: Campaigning for Funds 1965-1968**

Following the announcement of the Ford Foundation Grant, the Women's Association and Columbus Symphony focused on fundraising to match it. With the opportunity to create a full time orchestra, the support for the Women's Association through activities and membership was overwhelming. In addition to the affairs of the orchestra, the Women's Association spearheaded fundraising opportunities, shaping the performing arts community in Columbus.

The subscription series now included nine regular performances and three pops concerts. Even with added concerts and cost, subscription tickets sold out for the second consecutive season, no small feat since Veterans Memorial seats four thousand.<sup>161</sup> Whallon had now been with the symphony for more than ten years and still actively participated in many of the social events to sponsor the orchestra, while also continuing to engage with the Young Associate's

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<sup>161</sup> "Columbus Symphony Orchestra Set Separate, Second Series," *Columbus Dispatch*, April 1968, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings-April 1968.

Youth Council.<sup>162</sup> The community of music appreciators respected him for his commitment to developing the orchestra. Music critic Sam Wilson described him as having “won an ever mounting personal and musical following for himself and for that orchestra.”<sup>163</sup> Under Whallon, orchestra expanded its Sunday Concerts Series at Battelle, held specifically to raise money and awareness by collaborating with other civic music groups in the area.<sup>164</sup> The season was also important, as the first internationally recognized guest conductor, Igor Stravinsky, appeared with ensemble during the season. In November composer Igor Stravinsky conducted the orchestra while he was on tour.<sup>165</sup>

In December 1966, the Women’s Association’s Bexley Unit launched a free concert lecture series for the public. Since 1950, units of the Association often participated in concert reviews and analysis lead by musicians, maestro Evan Whallon and in conjunction with concerts, making the members of the Association informed orchestra listeners. For instance, both the Caprice and Arlington-Grandview Unit heard lectures that were held on Tuesdays before concerts in the morning with coffee.<sup>166</sup> The tradition of informed listening and expertise in music has long been associated with ladyhood. The Women’s Association drew on American, feminine traditions that date back to the 18th century to generate further knowledge and support for orchestral much in their community.<sup>167</sup>

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<sup>162</sup> Gielsa Josenhaus, interview with the author, July 11, 2011.

<sup>163</sup> Columbus Symphony Orchestra Program October 11, 1967, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Symphony Orchestra 1967-1968 Season.

<sup>164</sup> “Preview Sunday Concert Series,” *Columbus Dispatch*, August 7, 1967, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings August 1967.

<sup>165</sup> Columbus Symphony Orchestra Program, November 26, 1966, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Symphony Orchestra 1966-1967 Season.

<sup>166</sup> “Concert Music Explained At Lectures,” *Columbus Dispatch*, December 5, 1966, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings December 1966.

<sup>167</sup> McCarthy, *Women’s Culture*; Leila Rupp, “Constructing Internationalism: The Case of Transnational Women’s Organizations, 1888-1945,” *The American Historical Review*, Vol. 99, No. 5 (1994), 1571, 1573, 1579. <http://www.jstor.org/stable/2168389>.

These lectures were successful and attended by many Columbus concertgoers, particularly women.<sup>168</sup> The lecture series and other public events helped the Association maintain a generous and active membership. In 1966, the Association had approximately 1,037 members and generated \$12,991.17 of donations.<sup>169</sup> Projects that generated these funds included a Christmas card sale and the first Tour de Ville event, which featured a tour of historic homes in Columbus.<sup>170</sup> In November, the Overture Unit of the Women's Association held a reception after a concert and invited two members of the orchestra, flute player Kay Hardesty and cellist Gordon Epperson. Symphony Board members and husbands of women in the association were among the guest.<sup>171</sup> This tradition of concert receptions with husbands' participation led to the formation of the Forte Unit, a unit that is still active today, that invites symphony members, guest artists and conductors to a reception given by the group, whose active members are couples, not just women.<sup>172</sup>

In addition to other Association-sponsored fundraising events, the Association and Trustees of the Symphony held a Symphony Ball to generate the funds needed to match the Ford Foundation Grant. The ball was a departure from other fundraising efforts in that men were actively involved in the planning process and fewer members of the Association were inclined to attend because of the expense.<sup>173</sup> The event had a turnout of five hundred.<sup>174</sup> The Ball was a posh

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<sup>168</sup> These events were held in the morning during the weekdays, geared toward women in the Association, those looking to join or those interested in learning about music.

<sup>169</sup> Columbus Symphony Orchestra, *Annual Report 1966-1967*, The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Unit Scrapbook 1966-1975. The Annual Report stated, Unit Dues generated \$1,303.75 in revenue, at this time, each member of the association paid \$2.50; \$1 went to the orchestra fund. While 1,303 members paid dues, there is a rise of Associate Membership, a member status option for women involved with a unit for three or more years that did not require as much active participation at this time. The numbers coinciding with the units for a break down of project revenue is presumably the number of active members.

<sup>170</sup> Ibid.

<sup>171</sup> "Overture Unit Plans Party After Concert," *Columbus Citizen*, November 6, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings November 1965.

<sup>172</sup> Gisela Josenhaus, interview with the author, July 11, 2011.

<sup>173</sup> Eileen Evans, interview with the author, July 6, 2011.

evening and became an annual fundraiser for the orchestra theme for the ball capable of generating large donations. The 1967 “Bal de Versailles” garnered \$6,282.69 in donations for the orchestra.<sup>175</sup>

The Women’s Association and Board of Trustees collaborated during the Maintenance Drive. The mayor declared a week for the symphony to recognize the orchestra’s cultural contribution to the city and highlight the fundraising drive and publicize the need for extra funds for their national grant.<sup>176</sup> The Symphony received its first donation in November from WBNS-TV and the executive producer Carl Papi for \$1,000. The donation was given in return for 150 volunteers from the Women’s Association who reported the election results by phone for precincts.<sup>177</sup> To spur donations, the Association established a men’s division for the Maintenance Drive, now referred to as the “Symphony Drive” in light of the Ford Foundation fundraising that needed to be done. In support of the Ford Foundation Grant, Nationwide Insurance and Huntington National Bank jointly donated \$50,000.<sup>178</sup> In August, the Timken Roller Bearing Company donated \$15,000 to the campaign.<sup>179</sup> To meet their funding goals, the Women’s Association continued to offer private and public concerts and fundraisers through the year, including a number of tea dances, fashion shows and an Association-wide Christmas card sale in the first part of the 1967-1969 season.<sup>180</sup>

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<sup>174</sup> “Third Symphony Ball Event of January 15,” *Columbus Dispatch*, December 5, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings December 1965.

<sup>175</sup> Columbus Symphony Orchestra, Annual Report 1966-1967.

<sup>176</sup> “Symphony Honored,” *Columbus Citizen*, February 15, 1966, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings February 1966.

<sup>177</sup> “Orchestra Women Aided,” *Columbus Dispatch*, November 25, 1966, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings November 1966.

<sup>178</sup> “\$50,000 Give to Symphony,” *Columbus Dispatch*, March 7, 1967, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings March 1967.

<sup>179</sup> “\$15,000 Contribution,” *Columbus Dispatch*, August 23, 1967, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings August 1967.

<sup>180</sup> “Christmas Tea,” *Columbus Citizen*, December 14, 1965; “Society Sidelights: Combined Parties Fete the Rovellos,” *Columbus Citizen*, December 21, 1965, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings December 1965; “New Unit of Symphony Plans Meeting,”

Fundraising efforts were successful and in January 1968, the Columbus Symphony's Women's Association secured the funds to match the Ford Foundation Grant. The orchestra was one of nine in sixty-one orchestras to reach their goals by January 1968. Alan McCracken, general manager, reported that fundraising efforts raised \$700,000, exceeding the required one to one ratio.<sup>181</sup> The orchestra immediately put the grant funds to use. In December 1967 the orchestra hired its first four full-time musicians, string players Roland Vamos, Dorthy Amarandos, Minna Buchsbaum and Almita Hyman-Vamos.<sup>182</sup> The four string players also played in a string quartet, and appeared in the Battelle Sunday Series, music education outreach concerts and Women's Association events.<sup>183</sup>

With the Ford grant secured, the Women's Association and the Columbus Symphony were at the brink of professionalism. The Association could concern itself with new goals such as establishing an endowment and continuing to raise funds to hire full-time personnel. The orchestra's initial goals of growth, value and quality were increasingly being sought, but the urge to establish the orchestra and support its meaningful place in society was no longer highlighted, as the ensemble had more than fifteen successful years and increasing support from central Ohio.

### **Developing a Professional Ensemble: 1968-1971**

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*Columbus Citizen*, February 16, 1966; "Caprices Unit Plans Tea Dance," *Columbus Citizen*, February 25, 1966; "Chapeau Concerto Top Notes," *Columbus Citizen*, February 28, 1966, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings February 1966.

<sup>181</sup> Donal Henahan, "Nation's Orchestras Unsettled By Need to Match Ford Grants: Foundation's Gift Plan Is Raising Pay and Standards, but Some Symphonies Fear Demise if Fund Drives Fail," *New York Times*, January 10, 1968, last accessed May 22, 2012, <http://search.proquest.com/hnpnewyorktimes/docview/>.

<sup>182</sup> "First Performance Slated," *Columbus Dispatch*, December 3, 1967, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings December 1967. Buchsbaum was an original member of the Columbus Little Symphony. The Vamoses went on to teach at Oberlin Conservatory and now teach at Northwestern.

<sup>183</sup> Arlington Grandview Year Book 1967-1968, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Year Books 1963-1971.



In the late 1960s, the Women's Association continued to grow, adding at least thirty new members and another unit to the Women's Association.<sup>184</sup> At this time, the Association articulated the requirements for associate membership, in addition to the sale or purchase of a season ticket; associate members were expected to pay \$5.00 in dues as exemption from active fundraising participation.<sup>185</sup> This led to less active fundraising, with more centralized initiatives. Still, Women's Association remained key to the success of the symphony in the community and energetically bolstered the youth programs. Changes in their goals "to inform the community, to plan programs and events highlighting the Orchestra's programs, to further youth participation through special youth-oriented musical projects such as young people's concerts" show signs of a mature, proficient association, different from the "bake sale" Association it was.<sup>186</sup>

In a comparison of available unit yearbooks, associate membership increased in percent. Associate membership had been an option since 1955 now, more women transitioned to this less active status at a faster rate in the late 1960s.<sup>187</sup> In light of this, a trend of ardent supporters and volunteers within the Women's Association emerged. No longer was the whole of the Association working as vehemently for the orchestra as they were two decades prior. The Association saw strong leaders emerge amongst them; Eleanor Gelpi served as Unit Council and

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<sup>184</sup> Columbus Symphony Orchestra Program, October 11, 1967, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Symphony Orchestra 1967-1968 Season.

<sup>185</sup> Ibid.

<sup>186</sup> Women's Association of the Columbus Symphony, Lecture of Note Program, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO 1973-1974 Lectures of Note (Women's Association) 1<sup>st</sup> Annual. The program states the Women's Association's goals: to help meet the financial goals of the Columbus Symphony by fund raising events and direct solicitation, to inform the community about the importance of the Columbus Symphony as a major civic asset, to plan programs and events highlighting the Orchestra's programs, to assist in subscription ticket sales, to further youth participation through special youth-oriented musical projects such as young people's concerts, youth and cadet orchestras, youth competitions and an extension in school program.

<sup>187</sup> Arlington Year Books 1967-1969, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Year Books 1963-1971; Overture Year Book 1968-1970, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Overture Year Books 1970-1995.

as vice-chairman on the board of trustees.<sup>188</sup> Gelpi and a subset of the Association including Alice Bentley, Martha West, Connie Jordan, and Dorothy Galbreath, continued to advocate for the orchestra and were recognized within the community. However, new members of the Association did not engage as deeply with the administrative decisions as in decades past, in part because of the autonomous development of the Columbus Symphony with their own professional personnel and in part because of the decline in younger, energetic women joining.<sup>189</sup> Because new memberships were dropping and the Columbus Symphony Orchestra was still becoming professional, the Women's Association assisted the orchestra's employees, focusing on support, instead of trailblazing for the ensemble.

The combination of increased professionalism and increased associate membership affected the kinds of fundraisers the Women's Association organized. For example, the Women's Association arranged a Rotogravure Section in the *Columbus Dispatch* in January 1969. The rotogravure enlisted sponsors from the community to promote the cultural affluence of Columbus via the continued success of the Columbus Symphony.<sup>190</sup> It ran during the height of winter fundraisers for the orchestra, before the Symphony Ball and the Maintenance Fund Drive. The effort yielded \$14,400 in revenues and increased public awareness of symphony patronage within the community, but required less of Association members.<sup>191</sup> The annual ball continued to be a highlight of the Columbus social scene with many guests mentioned and pictured in the social pages of the papers, specifically board members and prominent figures within the

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<sup>188</sup> Columbus Symphony Orchestra Program, October 14-15, 1969, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-Columbus Symphony Orchestra 1969-1970 Season.

<sup>189</sup> Gretchen Koehler-Mote, interview with the author, July 21, 2011.

<sup>190</sup> "Special Rotogravure Section for the Columbus Symphony Orchestra," *Columbus Dispatch*, January 12, 1969, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO News Clippings December 1970.

<sup>191</sup> "Conductor Asks for New Home: Symphony Budget in the Black," *Columbus Dispatch*, May 24, 1969, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO News Clippings May 1969.

Women's Association. The Women's Association presented Tour de Ville and Lectures of Note, a lecture series of notable speakers with corporate sponsors.<sup>192</sup> Large-scale unit fundraisers also dominated the association's events and continued to be very popular, including Canterbury hat show, the Caprice fashion show, and the Overture Derby Day Party.

Though their fundraisers were more exclusive, the Women's Association was very active with youth outreach and music education. Units continued to enable the growth and structure of the youth programs and music education opportunities of the Columbus Symphony. The Bravo Unit of the Association offered two *Lollipop Concerts* again in cooperation with the Youth Council and the Women's Association's Committee for Youth Programs.<sup>193</sup> Unlike in the preceding year, reservations for the concert were made through an individual of the Women's Association, not through the Orchestra's own administration.<sup>194</sup> This is an early sign of the steady separation from the Women's Association as the Columbus Symphony became more autonomous, organizing its own initiatives.

The Young Associates Unit continued to be very active in coordinating the other youth programs, including the Young Musicians Competing and the sponsorship of the Columbus Symphony Youth Orchestra (CSYO) program, which now had over 90 members.<sup>195</sup> The Andante

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<sup>192</sup> Arlington-Grandview Year Book 1970-1971, Women's Association of the Columbus Symphony, Lectures of Note Program, 1973, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO 1973-1974 Lectures of Note (Women's Association).

<sup>193</sup> Overture Year Book 1970-1971, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Overture Year Books 1970-1995; Arlington-Grandview Year Book 1970-1971, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Year Books 1963-1971; Columbus Symphony Orchestra Program, October 2-3, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-Columbus Symphony Orchestra 1970-1971 Season. It should be noted that the Women's Association Committees of their Board are no longer mentioned in the programs for the Columbus Symphony.

<sup>194</sup> "Lollipops Flavor Concert," *Columbus Dispatch*, February 17, 1971, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings February 1971.

<sup>195</sup> "Henry Criz is Featured with CSYO," *Columbus Dispatch*, April 25, 1971, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings April 1971.

Unit organized a concert that integrated local students' artwork into the event.<sup>196</sup> The Association continued to present the *Lollipop Concert* series, which was first presented in the 1950's. In addition, the Bravo Unit organized concerts for children aged four to seven.<sup>197</sup> These concerts were highly anticipated events, with advertisements and articles first appearing in early February. Each concert would seat 1,000. Four days before the concerts, both had sold out.<sup>198</sup>

The Association renewed interest in becoming a top seller of tickets, drawing attention to the *Circle of Honor* established in the late 1950s, to bolster the annual ticket drive. The success of the ticket drive of the Women's Association and the overwhelming popularity of the orchestra allowed them to expand the existing season and create this second subscription series to respond to the growing demand providing the orchestral experience "for hundreds of persons who found some 4,000 seats [still] too few."<sup>199</sup>

The symphony continued to push toward professionalism quickly, expanding their activities in addition to the education opportunities and the Association aided their goals. The season included over five hundred events, including thirteen subscription concerts at Veteran's Memorial, five concerts in the parks, nine chamber music concerts at the Fine Arts Gallery, three Sunday Pops concerts and over 450 music education and youth activities.<sup>200</sup> In the spring of 1968, the Columbus Symphony announced the addition of a "Conductor's Series" of concerts that added duplicate performances of four concerts in the regular season. Shortly after the

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<sup>196</sup> "Andante Unit Sets Feb. 7 Art Show," *Columbus Dispatch*, February 4, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings February 1970.

<sup>197</sup> "Youngsters Enjoy Musical Treat," *Columbus Dispatch*, February 6, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings February 1970.

<sup>198</sup> "Lollipops Concert Scheduled," *Columbus Dispatch*, February 22, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings February 1970; "Lollipop Concerts Sold Out," *Columbus Dispatch*, March 4, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings March 1970.

<sup>199</sup> "Columbus Symphony Orchestra Sets Separate, Second Series," *Columbus Dispatch*, April 20, 1968, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings April 1968.

<sup>200</sup> "\$100,000 Donations Sought," *Columbus Dispatch*, May 17 1968, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings May 1968.

additional series was announced, the Columbus Symphony announced an even larger agenda from previous years for the 1968-1969 season.

The Women's Association was recognized in the press as key to the success of the symphony. A local newspaper reported, "Orchestra members, conductors and guest artists may take their bows, but the 'backstage crew' of women representing the 30 association units take a stellar, sometimes strenuous role in the success of the concert series." The article acknowledged of the Women's Association's tremendous efforts on behalf of the symphony: "It is due greatly to their efforts in the orchestra maintenance drive and unit projects that ticket sales have exceeded the capacity of Veterans Memorial for the concert season and the twin conductor series has been established."<sup>201</sup>

The orchestra now employed a handful of people, a general manager, a few secretaries, a Ford Foundation manager, a treasurer and a publicity director.<sup>202</sup> As a community enterprise, they still depended on volunteer support to conduct aspects of donations, publicity, public relations and education projects for which many orchestras employed full time staff members. The diminutive paid staff meant that most of the orchestra's funds could be spent on operations. Unlike many orchestras, the Columbus Symphony earned about 56% of its costs through performances and ticket sales.<sup>203</sup> Despite its month-long public drive to raise funds, the committee failed to do so.<sup>204</sup> The season ended with a balanced budget from unexpected success

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<sup>201</sup> Ibid.

<sup>202</sup> Columbus Symphony Orchestra Program, October 18-19, 1968, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-Columbus Symphony Orchestra 1969-1969 Season.

<sup>203</sup> "Symphony to Conduct Fund Drive," *Columbus Dispatch*, February 9, 1969, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings February 1969.

<sup>204</sup> "Symphony Fund Falls Short," *Columbus Dispatch*, March 29, 1969, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings March 1969.

with additional revenue from the newly added Conductors' Series and an effort by the Board of Trustees to trim the expense budget in the middle of the year.<sup>205</sup>

In 1969, the city of Columbus questioned the future of the orchestra. Earlier in the decade, at the precipice of awareness of government funding for the arts in 1965, the City Council of Columbus pledged an annual \$5,000 appropriation to the ensemble. But, Columbus officials questioned the validity of city support for the ensemble. While the motion to continue fund the orchestra carried, there was not total consensus as to whether funding for performing arts constituted a government function.<sup>206</sup> Many organizations were adamantly against it, expressing the view that symphonies should be considered a community enterprise and a community responsibility and should be funded by the community, not by the government.<sup>207</sup>

The question of the value of the Columbus Symphony in Columbus and its willingness to accept the ensemble's goals of professionalism were all highlighted in the spring of 1969 when the Columbus Symphony and other arts organizations lobbied to save the historic Ohio Theater and create a home for the orchestra and other performing arts events in Columbus.<sup>208</sup> In March, after the theater had closed for demolition, the Columbus Symphony held an open rehearsal and had an architectural firm determine the acoustical merits of the hall and the probable costs of converting the theater to a performing arts hall. The rehearsal attracted an audience of more than

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<sup>205</sup> "Conductor Asks for New Home: Symphony Budget in the Black," *Columbus Dispatch*, May 24, 1969, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings May 1969.

<sup>206</sup> "Routine Symphony Allocation Appropriated by City Council," *Columbus Dispatch*, March 26, 1969, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings March 1969.

<sup>207</sup> Benjamin Dunham, "Government Aid to the Arts: How and How Much," *Music Educators Journal*, Vol. 56, No. 7 (1970), 107-108. <http://www.jstor.org/stable/3392769>; "Symphony Music as a Community Enterprise. Notes on the American Symphony Orchestra League," *Music Educators Journal*, Vol. 39, No. 2 (1952), 33-34,38, <http://www.jstor.org/stable/3388652>.

<sup>208</sup> "New Group Fights for Ohio Theater," *Columbus Dispatch*, May 4, 1969, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings May 1969.

two thousand.<sup>209</sup> The Columbus Symphony Board of Trustees met in May voted in favor of saving the theater. Unfortunately, the orchestra lacked the \$20,000 needed to purchase the building.<sup>210</sup> The orchestra worked with other performing arts groups in Columbus to form the Columbus Association for the Performing Arts (CAPA), which commissioned a report on the economic feasibility of saving the theater.<sup>211</sup> In July, CAPA purchased the theater and planned to open it for winter programs including concerts by the Columbus Symphony.<sup>212</sup>

With sights set on the new performance hall, the Women's Association sponsored an ambitious season Ticket Drive. Their goal was to sell five thousand series tickets, to insure a profitable season so additional funds could go to the Ohio Theater and since the individual selling requirements for members were no longer in effect.<sup>213</sup> The season marked a number of fundraising events sponsored by the Association as focal points.<sup>214</sup> The Association sponsored a fashion show, "The Melodic Mood of Fashion," one of the first programs given by the Association that was by invitation only. This was a black-tie event hosted for three hundred couples and was prepared for by a series of preview parties.<sup>215</sup> The Symphony Ball was held in early January and was an invitation only as well.<sup>216</sup> The Women's Association sponsored more

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<sup>209</sup> "Ohio Theater to Have Free Symphony Show," *Columbus Dispatch*, March 18, 1969; "2,000 Hear Rehearsal," *Columbus Dispatch*, March 29, 1969, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings March 1969.

<sup>210</sup> "Ohio Theater to Have Free Symphony Show," *Columbus Dispatch*, March 18, 1969, Columbus Symphony Orchestra Archives, The Ohio State University, Box 1, Folder, CSO-News Clippings March 1969.

<sup>211</sup> Ernst & Ernst, *Economic feasibility study relating to the use of the Ohio Theater as a center for the performing arts*, (Columbus, Ohio: Ernst & Ernst, 1969).

<sup>212</sup> "Theater Saved from Wrecker," *Columbus Dispatch*, July 31, 1969, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings July 1969.

<sup>213</sup> "CSO Tea Raise Curtain on Concert Series Sales," *Columbus Dispatch*, June 24, 1969, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings June 1969.

<sup>214</sup> "Christmas Music Luncheon," *Columbus Citizen*, November, 1969, Arlington-Grandview Scrapbook, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Unit Scrap Book 1966-1975.

<sup>215</sup> "Symphony Group Put Fashion to Music," *Columbus Dispatch*, September 21, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings September 1970.

<sup>216</sup> "Supper Dance has Style," *Columbus Dispatch*, October 20, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings October 1970.

ambitious, professional fundraisers in hopes of raising more money from fewer activities and people, vetting prominent board members and corporate sponsors for the Symphony.

By May 1970, CAPA was within \$180,000 of their goal to renovate the Ohio Theater.<sup>217</sup> May marked the beginning of one of the busiest summers for the Columbus Symphony. The first even was their sponsored the Composers Symposium during the Arts Festival at the Ohio Theater.<sup>218</sup> In June the orchestra presented a pops concert downtown and in July one was given at the Columbus Zoo. The concert at the zoo had an audience of over 2,000.<sup>219</sup> These concerts were free to the public, sponsored by funds from the Music Performance Fund, which allocated \$450,000 for the concert and to sustain the Columbus Symphony Orchestra.<sup>220</sup> Despite the inability to reach their campaign goal, many were still optimistic about the growth of the orchestra.

September 1970 was the inaugural season at the Ohio Theater.<sup>221</sup> During this time, the Symphony saw more expansion and financial promise. The orchestra was awarded one of six Columbus area grants from the Ohio Arts Council for the performance of new music by Ohio composers, leading to new musical endeavors as well.<sup>222</sup> The orchestra announced that it would be extending its season to include nine regular concerts and nine Sunday chamber music concerts

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<sup>217</sup> Ibid.

<sup>218</sup> "Arts Fete to Begin 4-Day Run," *Columbus Dispatch*, May 16, 1971, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings May 1971.

<sup>219</sup> "Afterwords: Symphonies Surveyed," *Columbus Dispatch*, October 10, 1971, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings October 1971.

<sup>220</sup> "Pops Concert Set Saturday," *Columbus Dispatch*, June 4, 1971, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings June 1971; "Pops Goes the CSO in Zoo Concert," *Columbus Dispatch*, July 11, 1971; "Trustee Due Wednesday," *Columbus Dispatch*, July 18, 1971, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings July 1971.

<sup>221</sup> "For Symphony Orchestra, Party Kicks off Drive," *Columbus Dispatch*, June 12, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings June 1970.

<sup>222</sup> "Six Grants Awarded by Ohio Arts Council," *Columbus Dispatch*, March 24, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings March 1970.



at the Gallery of Fine arts.<sup>223</sup> The CAPA purchase of the Ohio Theater led to a myriad of concerts in the hall, including the Columbus Civic Ballet's first full season and the collaboration of the ballet and the Columbus Symphony. The season would mark their inaugural performance of the Nutcracker in December.<sup>224</sup>

In addition to a grant from the Ohio Arts Council in 1970, the orchestra also received a direct grant of \$15,000 from the National Endowment for the Arts to expand its youth concert series and to support the Ohio Composers Symposium that was funded through the OAC grant.<sup>225</sup> The additional support allowed the Columbus Symphony to create a second youth orchestra, the Cadet Orchestra for younger children.<sup>226</sup> The Symphony also received a grant from the OAC to bring music education concerts to rural areas of southern Ohio in the 1971-72 seasons.<sup>227</sup>

The Columbus Symphony in the 1970s looked markedly different from the ensemble schedule of the Little Symphony twenty years ago. Columbus too had changed significantly in two decades. Census data from 1950 shows that Columbus had a population of 375,901 and a median income of \$3,093, the income of suburbs immediately around the city had considerably higher median incomes: Bexley had a median income of \$4,714, Upper Arlington, \$3,008, and Grandview \$4,950.<sup>228</sup> By 1970, the city had grown faster than any other metropolitan area of

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<sup>223</sup> "Orchestra Moving to New Home," *Columbus Dispatch*, March 29, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings March 1970.

<sup>224</sup> "Ohio Theater to be Site: Civic Ballet Plans Full Series," *Columbus Dispatch*, May 10, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings May 1970.

<sup>225</sup> Thomas Hill, "Orchestras Will Educate with Government Funds," *Music Educators Journal*, Vol. 57, No. 3 (1970), 69, 71-72, <http://www.jstor.org/stable/3392913>.

<sup>226</sup> Columbus Symphony Youth Orchestra Program 1970, Private Papers of Gisela Josenhaus. The program notes the two youth orchestra; Cadet was still an ensemble in the Columbus Symphony Youth Orchestras and designed for advanced player in grades 7-10. The Youth Orchestra was for grades 9-12.

<sup>227</sup> "Arts Council Launches Study in to Use of \$650,000 Windfall," *Columbus Dispatch*, March 23, 1971, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings March 1971.

<sup>228</sup> Bureau of the Census, *1950 Census of Population*, Vol. III, Part I, Section 8. last accessed May 22, 2012, [http://www2.census.gov/prod2/decennial/documents/41557421v3p1\\_TOC.pdf](http://www2.census.gov/prod2/decennial/documents/41557421v3p1_TOC.pdf). Upper Arlington, Grandview and

Ohio at the rate of 21%. By 1970 Columbus metro area had a population of 916,000 with a median family income of \$10,282.<sup>229</sup> The growth of Columbus indicates that the Columbus Symphony Orchestra could generate more patronage from the growing upper-middle class of the city. The upper-middle classes are the most ardent arts supporters and with a larger city with expanded class sizes, the Symphony could continue to reach professional standing by balancing the organizational patronage from the Women's Association with more traditional patronage of individuals.<sup>230</sup>

To help appeal independently to new patrons and existing supporters, the orchestra hired a full-time assistant to assist manager Nat Greenberg. Michael Norrish was one of the first graduates of the American Symphony Orchestra League's orchestra management course.<sup>231</sup> There was also a librarian, a stage manager and personnel manager for the ensemble.<sup>232</sup> The orchestra did establish principal players of relevant sections, but it still employed its musicians on a part-time basis.<sup>233</sup> Eight original members of the Little Symphony continued to participate. The orchestra lost two of the full-time players, Almita and Roland Vamos.<sup>234</sup>

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Bexley were reported as 1 or more Census Tract Areas, the given number is the average of the given median incomes.

<sup>229</sup> Bureau of the Census, *Census of Population: Reports for the 1970*, Census of Population Supplementary Reports, Section 4, (Washington, D.C., 1970), 6. last accessed May 22, 2012, [http://www2.census.gov/prod2/decennial/documents/31679801n1-40\\_Toc.pdf](http://www2.census.gov/prod2/decennial/documents/31679801n1-40_Toc.pdf).

<sup>230</sup> Diane Crane, *The Production of Culture: Media and Urban Arts Vol. 1*, (London: Sage Publications, 1992), 143, 147. [https://edocs.uis.edu/Departments/LIS/Course\\_Pages/LIS344/readings/Dana\\_Crane\\_Chapter\\_7.pdf](https://edocs.uis.edu/Departments/LIS/Course_Pages/LIS344/readings/Dana_Crane_Chapter_7.pdf).

<sup>231</sup> "Learning and Leadership," League of American Orchestras, last accessed May 16, 2012, [http://www.americanorchestras.org/learning\\_and\\_leadership/lld.html](http://www.americanorchestras.org/learning_and_leadership/lld.html). ASOL did not formally establish a orchestra management fellowship and structured year long course until 1981.

<sup>232</sup> Columbus Symphony Orchestra Program, October 2-3, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-Columbus Symphony Orchestra 1970-1971 Season.

<sup>233</sup> Ibid; "Mother-Daughter Musicians," *Columbus Dispatch*, September 16, 1970, The Ohio State University, Box 2, Folder, CSO-News Clippings September 1970.

<sup>234</sup> Columbus Symphony Orchestra Program, October 2-3, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-Columbus Symphony Orchestra 1970-1971 Season; "Veterans of the Symphony," *Columbus Dispatch Sunday Magazine*, September 13, 1970, The Ohio State University, Box 2, Folder, CSO-News Clippings September 1970.

The end of January brought a guest conductor appearance, another sign of advancement for the Columbus Symphony. Jindrich Rohan, conductor of the Prague Symphony, worked with the group and was impressed with its abilities.<sup>235</sup> Rohan and Whallon gave a speech at the Neil House for the launch of the annual Maintenance Drive. The campaign needed to raise \$120,000 to negotiate the difference between projected earnings and expenses for the coming season.<sup>236</sup> This was also the first year that a member of the Women's Association did not chair the Campaign for the entire orchestra, further marking the orchestra's independence. Dean Jeffers, President of Nationwide Insurance and member of the Board of Trustees, chaired the committee. The Women's Association still participated in the drive and the organization sponsored their own committee, not directly affiliated with the Board's committee, which was headed by Mrs. Robert Bender oversaw the chairmen of each Unit's campaign committee.<sup>237</sup> By February, the contributions to the campaign only amounted to \$32,000.<sup>238</sup> It was also during this time that the "Save the Ohio Theater Campaign" chaired by Robert Lazarus solicited donations for the \$2.5 million necessary to update the theater and improve its acoustical merit.<sup>239</sup>

During the summer, orchestra manager Nat Greenberg surveyed orchestras in the United States. He helped contribute to early analysis and understanding of how orchestras in American function. After participating in the survey, Greenberg reported he was excited about the

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<sup>235</sup> "Whallon, Rohan, Cement Exchange: Guest Prague Conductor Praises Columbus Symphony," *Columbus Dispatch*, January 27, 1971, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings January 1971.

<sup>236</sup> Ibid.

<sup>237</sup> Arlington-Grandview Year Book 1970-1971, Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Arlington Grandview Year Books 1963-1971; Overture Year Book 1970-1970 Women's Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, Women's Association Overture Year Books 1970-1995. The Year Books indicate that the Association had a committee comprised of the chairmen from each Unit's own campaign committee.

<sup>238</sup> "Orchestra Fund 1971 Donations Total 32,000," *Columbus Dispatch*, February 24, 1971, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings February 1971.

<sup>239</sup> "Ohio Theater Fund Now Only 180,000 Short," *Columbus Dispatch*, May 11, 1971, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings May 1971.

expansion possibilities through means of exposure. He felt encouraged by the achievements of what Columbus had accomplished: “I was very proud of our orchestra in comparison to the five cities I visited, particularly, because our ever-growing adult and teenage audiences and our orchestral and ensemble programs for school children. The Columbus Symphony is known and admired on a nationwide basis for its many and diversified activities. Our conductor Evan Whallon, and his gifted musicians are doing a splendid job, and our trustees and Women’s Association are among the most effective in the nation.”<sup>240</sup> Here, the Columbus Symphony Orchestra was able to engage with ASOL and be part of the national dialogue without the Women’s Association taking a prominent role.

The orchestra identified as a civic ensemble, with only four full-time musicians in its history 1978.<sup>241</sup> Further, the orchestra employed a number of female musicians, something unique to Columbus a signal of a civic ensemble. Although women have long been singers, amateur performers and music teachers, their association with professional orchestras was not an accepted role until the 1990s.<sup>242</sup> The phenomenon of a significant number of female musicians was unique to Columbus. The Little Symphony, a civic organization with had fifteen female musicians in its twenty-eight-member ensemble. By 1971, the Columbus Symphony Orchestra employed thirty-nine women in the eighty-nine-member ensemble.<sup>243</sup> Census data from the

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<sup>240</sup> “Afterwords: Symphonies Surveyed,” *Columbus Dispatch*, October 10, 1971, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-News Clippings October 1971

<sup>241</sup> Musician Contracts, 1970, The Columbus Symphony Orchestra Archive, Box 3, Folder, Contracts 1970-1971.

<sup>242</sup> Jutta Allmendinger and J. Richard Hack, “The More, the Better? A Four-Nation Study of the Inclusion of Women in Symphony Orchestras” *Social Forces* Vol. 74, No. 2 (1995), 423-460, last accessed May 10, 2012, [http://groupbrain.wjh.harvard.edu/jrh/pub/JRH1995\\_5.pdf](http://groupbrain.wjh.harvard.edu/jrh/pub/JRH1995_5.pdf). This study analyzes the roles of women in symphonies and surveys more than 85 orchestras in the U.S. to make quantitative conclusions about the role and presence of women in the ensembles.

<sup>243</sup> Columbus Symphony Orchestra Program, October 2-3, 1970, Columbus Symphony Orchestra Archives, The Ohio State University, Box 2, Folder, CSO-Columbus Symphony Orchestra 1970-1971 Season.

1970s reports that only about 35% of the musician workforce was female.<sup>244</sup> This was 43% of the ensemble, a decade later; the median percent of females in orchestra ensembles was 21%. Even so, the perception of an ensemble's abilities was diminished by a high ratio of female to male performers; thus, the presence of female musicians may have helped to make the orchestra known as a community enterprise.<sup>245</sup>

The orchestra and the Women's Association activities in Columbus had fully matured by the 1970s. The orchestra had become mostly professional, with a Board of Trustees that was capable of functioning autonomously of the women's association, and the orchestra provided its own staff. The Women's Association continued to volunteer and advocate although it was less influential in administrative and development matters. The Women's Association too exhibited mature qualities as an organization. The distinguished lecture series, homes tour and ball were much more sophisticated than the hundreds of small, grassroots "bake sale"-type activities two decades prior. The Women's Association also generated broad support in the community for performing arts by enabling CAPA, the Orchestra and other groups to establish a home in the Ohio Theater, permanently cementing the Columbus Symphony Orchestra in the community.

### **Afterword: Forward from 1971**

By 1971, the identity of the Women's Association had become fully formed. The network of local support it provided for the orchestra was well established and stable. With a Board of Trustees that was capable of functioning autonomously of the women's association, the organization relinquished its role as managers of the orchestra. Over the next decade, the

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<sup>244</sup> *Minorities and Women in the Arts*, 1970, prepared by the Research Division of the National Endowment for the Arts, (Washington, DC, 1970), 12, <http://www.nea.gov/research/reports/NEA-Research-Report-7.pdf>

<sup>245</sup> Jutta Allmendinger and J. Richard Hack, "The More, the Better? A Four-Nation Study of the Inclusion of Women in Symphony Orchestras" *Social Forces*, 5.

women's association functioned much like an auxiliary to the orchestra, raising funds and supporting the youth programs.

By 1978, the Columbus Symphony Orchestra was well established in the community and slowly filling the ensemble with full time musicians. The orchestra employed ninety-six members including a full time string quartet; Ronald Satkiewicz, Roy Sonne, Morris Jacob and Stephen Busonik and a woodwind quartet; Randall Hester, Stephen Secan, Kenneth Grant, Carole Mason and Ted Wills.<sup>246</sup> Other full time members included Anne Schnapp, William Conable and Marjorie Chan.<sup>247</sup> The orchestra expanded its collaborative productions. In addition to, 22 subscription concerts, the orchestra presented performances of the Nutcracker with the Metropolitan Ballet, a Sing Along Messiah Program with the CSO Chorus, a number of Chamber music concerts sponsored by Battelle and two opera productions.<sup>248</sup> The Women's Association still supported all the programs very actively.

Fundraising efforts became more centralized in the 1970s. The Women's Association sponsored more large events and units were no longer mandated to hold specific numbers of fundraisers. The Christmas card sale and Concert hostess services continued, in addition to a guest lecture series, "Lectures of Note." The Lectures featured celebrities and experts in many fields and were vetted by an eighteen-member committee that included a few stalwart volunteers such as Eleanor Gelpi and Alice Bentley.<sup>249</sup> The lecture series was a successful addition to their

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<sup>246</sup> Musician Contracts, 1970, The Columbus Symphony Orchestra Archive, Box 3, Folder, Contracts 1970-1971.

<sup>247</sup> Schnapp and Chan still play with the Columbus Symphony Orchestra. William Conable taught at the Ohio State University for many years and retired in 2008.

<sup>248</sup> Women's Association of the Columbus Symphony Orchestra Notes, 1978, Private Documents of Gisela Josenhaus.

<sup>249</sup> Flier for "Marathon '78", October 12-15, 1978, Private Documents of Gisela Josenhaus.

fundraising efforts. The popularity allowed the Association to recruit figures like Winston Churchill, Judith Viorst and Gretchen Wyler in 1982.<sup>250</sup>

The association organized the 1978 Annual Fund Drive, although the symphony was receiving more support from foundations than individuals. Many members attribute their less active funding and involvement to a “graying” of the association. During the 1970s and in to the 1980s, few young, energized women were not joining and assuming the labor intensive roles, leaving the main activities of the association to those who were veteran members.<sup>251</sup> At this time, the goals and views of the women’s association shifted from their original aspirations.

By this time their hopes of establishing an orchestra that operated with positive profits was cemented in the cultural identity of Columbus. In addition, the Columbus Symphony Orchestra was able to grow in to a professional orchestra with full time staff managing the orchestra’s administrative and engagement activities as well as trending toward a full circuit of full-time musicians. The women’s association in the 1980s espoused its goals as: to help meet the financial goals of the Columbus Symphony by fund raising events and direct solicitation; to inform the community about the importance of the Columbus Symphony as a major civic asset; to plan programs and events highlighting the Orchestra’s programs; to assist in ticket sales; and, to further youth participation through special youth oriented musical productions such as the young people’s concerts, youth and cadet orchestra’s youth competitions and an extension in school program-all looking toward the future.

These are the same goals that the Women’s Association has today in assisting the fully professional Columbus Symphony. By the late 1970s, the Women’s Association of the

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<sup>250</sup> Women’s Association of the Columbus Symphony, Lecture of Note Program, 1980 Women’s Association of the Columbus Symphony Orchestra records (1947-2005), The Ohio Historical Society, MSS 1305, Box 1, Folder, WACSO General Paper Materials 1950-1970.

<sup>251</sup> This is a sentiment shared by all members interviewed.

Columbus Symphony Orchestra lucratively changed the culture in public life of Columbus by establishing an orchestra through their association.

## **Conclusion**

By the 1970s, the Women's Association of the Columbus Symphony Orchestra fulfilled the vision of establishing a permanent, valued orchestra that could sustain operations in Central Ohio. In so doing, the Women's Association marked the permanent institution of the Columbus Symphony in the cultural identity of Columbus. The increasingly professional Columbus Symphony Orchestra employed a full-time staff managing the orchestra and progressed toward a full circuit of full-time musicians because of the Women's Association's efforts. The example of the Women's Association of the Columbus Symphony offers us a better understanding of the significance of women's associations as patrons of orchestras in the twentieth century.

The understanding of the Women's Association's activities also contextualizes women's contributions to cultural, public life through organizational support of the performing arts. Women's auxiliaries to orchestras were a part of the solution for successful ensembles established in the twentieth century. The activities of the Association in the 1950s demonstrate that women led efforts for classical music in the city: funding and managing the orchestra and creating a dialogue about performing arts and music education. At its start, the Little Symphony integrated music education into its standard operations; the women expanded the opportunities to educate young people about music and instruments by establishing a youth orchestra and promoting children's concerts.

The narrative of the Women's Association of the Columbus Symphony Orchestra and the orchestra highlights women's presence in the national dialogue about the arts in the 1960s. The



Women's Association furthered the orchestra's agendas and initiatives by engaging with national organizations, not only furthering the civic ensemble but actively participating in the national discussion of the arts. Their activism and awareness allowed for early national funding to be accessible to the Columbus Symphony and expanded opportunities for performing arts in Columbus. Within fifteen years, the Women's Association of the Columbus Symphony turned a small chamber ensemble in to an incorporated enterprise and was taking part in national orchestra developments and debates.

Examination of the Women's Association of the Columbus Symphony Orchestra revealed trends and similarities amongst some women's auxiliaries but also demonstrates the Women's Association of the Columbus Symphony's ability to fully engage as patrons, as managers, as executors and as supporters as their orchestra became a professional orchestra. The Association exemplifies the significant contributions that women made to orchestras in America, through their remarkable contribution to maintaining and developing a viable orchestra in Columbus.

The understanding of the contribution and activities this Women's Association also furthers our understanding of the roles and activism of suburban women in the postwar era. The unique ability of the suburban women of Columbus to support the Columbus Symphony over thirty years to ensure its success as the professional, integrated and valued ensemble they envisioned is remarkable. The Women's Association of the Columbus Symphony truly embodies the ability of women to use auxiliaries, clubs and committees in the twentieth century as a means of entering policy and initiative to advance a cause.



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